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JAMBHALADATTA'S VERSION  
OF THE  
VETĀLAPAÑCAVINŚATI

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JAMBHALADATTA'S VERSION  
OF THE  
VETĀLAPAÑCAVINŚATI

A CRITICAL SANSKRIT TEXT IN TRANSLITERATION,  
WITH AN INTRODUCTION, AND ENGLISH TRANSLATION

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AMERICAN ORIENTAL SOCIETY  
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## PREFACE

This edition of Jambhaladatta's version of the Vetālapañcaviṁśati was submitted to the Faculty of the Graduate School of Yale University in candidacy for the degree of Doctor of Philosophy in 1931. It is, I hope, only the preliminary to a larger work on the Vetālapañcaviṁśati in all its versions.

When I began my investigations on this collection of stories in 1929, I discovered that two versions still remained unedited. With the aid of the India Office Librarian I was able to get access to all the available manuscripts of Jambhaladatta's version and to make the collations for this edition. It is a pleasant duty to acknowledge his indefatigable and scholarly efforts to place manuscript materials at my disposal. Not only was the India Office manuscript sent to me, but search was made also for others in India. The only one available there, that belonging to the Calcutta Sanskrit College, was copied for me with the permission of the College. It is unfortunate that the others listed in Aufrecht's *Catalogus Catalogorum* were in private libraries and could not be traced.

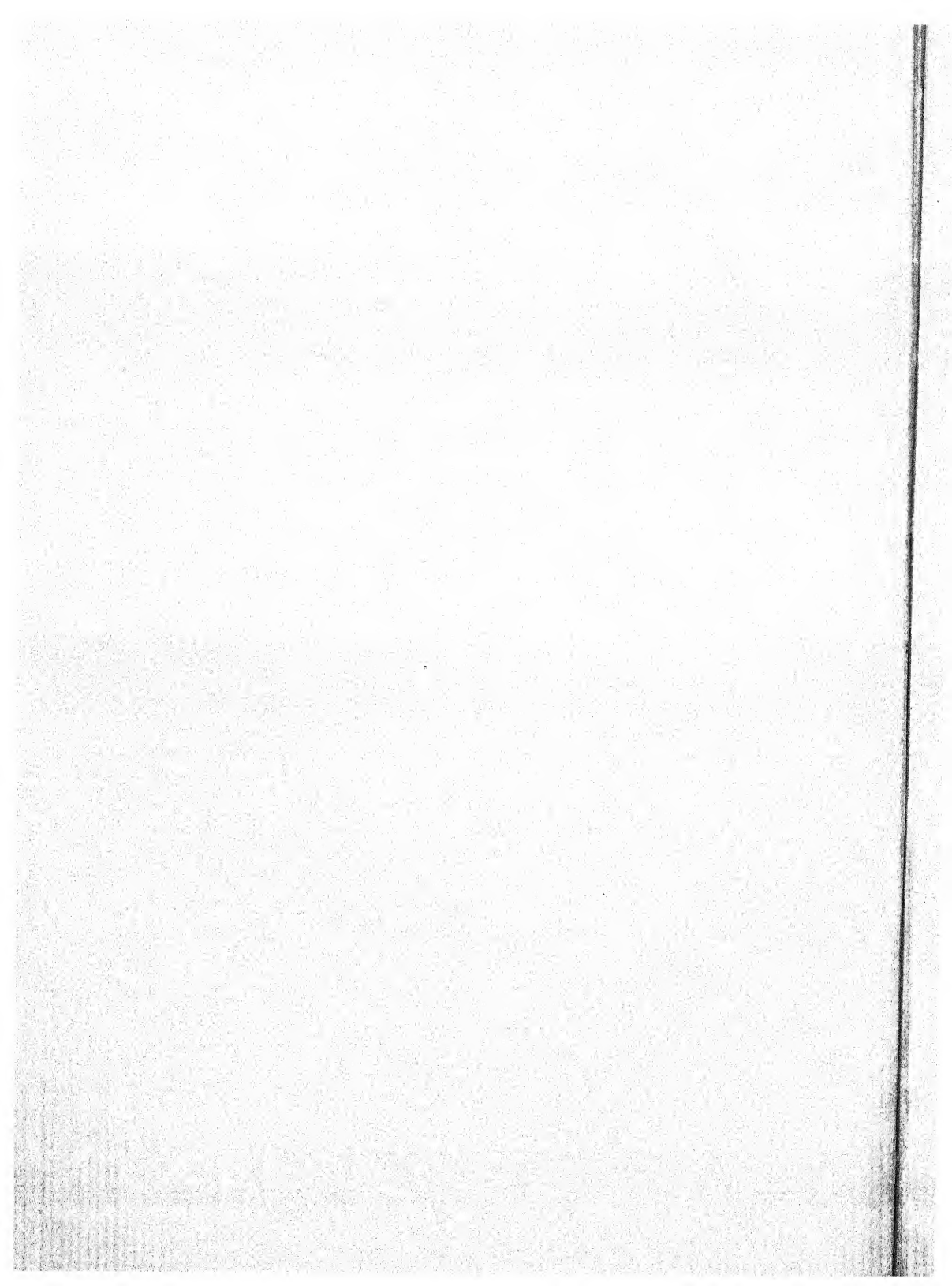
Acknowledgments are due also to the Bodleian Library and to the Cambridge University Library for permission to have rotographs made of the Manuscripts that I have designated as O and W. Professor A. V. Williams Jackson and the Library of Columbia University assisted me with the loan of a copy of Vidyāsāgara's edition. The services of the Library of Yale University were invaluable in connection with loans of manuscripts and books. The Classics Department of Yale University has shown great sympathy with my work and, more specifically, has given me financial aid in procuring the rotographs, which are now in the possession of the University Library.

I must express my deep gratitude to my teacher, Professor Edgerton of Yale University, for his very many and very useful suggestions and criticisms, without which this edition could not have been completed.

Finally, acknowledgment must be made to the American Oriental Society for its publication of this text and to the editors, especially to Professor W. Norman Brown, whose criticisms and editorial labors have contributed much to the form of the book.

M. B. EMENEAU

*New Haven, Connecticut  
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## INTRODUCTION

### 1. *The versions of the Vetālapañcaviṁśati*

Five versions of the Vetālapañcaviṁśati are recorded by the historians of Sanskrit literature. Winternitz, *Geschichte der indischen Litteratur*, 3.330–335, summarizes the main facts known about them in the year 1922. At that time texts of three had been published. Uhle in 1881 (AKM 8.1), published Śivadāsa's version (Ś) on the basis of eleven modern manuscripts, and in 1914 (BSGW 66) he published a manuscript of the year 1487, which is much earlier than any of the other manuscripts. The other published texts are those of Somadeva's version (S) contained in the Kathāsaritsāgara 75–99, and of Kṣemendra's version (K) in the Brhatkathāmañjarī 9.2.19–1221. Uhle's 1884 edition also contained a short prose recasting of Kṣemendra's version. This can only be regarded as secondary and comparatively unimportant. Of the other two versions, that attributed to Vallabhadāsa is known to exist in not more than half a dozen manuscripts. The text they give is not essentially different from that of Śivadāsa; and they show no textual agreement among themselves which would set them off in any way from the Śivadāsa manuscripts. It is doubtful whether we have in these Vallabhadāsa manuscripts anything more than a sub-recension of Śivadāsa's version, if they are to be dignified with even as much independence as this. The fifth version is that of Jambhaladatta, which is here critically edited for the first time. The publication by Pandit Jibānanda Vidyāsāgara (Calcutta, 1873) must be regarded as an inferior manuscript. It is described in our §3. A comparative study of all the versions is still needed, and I am at work on this at the present time. In the present edition of Jambhaladatta's version, account has been taken in the notes to the translation of the more important differences of detail as they are presented by Somadeva, Kṣemendra, and Śivadāsa. Somadeva's and Kṣemendra's versions have essentially the same subject-matter; the latter is shorter and balder than the former and omits many incidents which have only minor value in the development of the stories. I have treated some points in the relationship of these two versions in my article "Kṣemendra as *kavi*" in JAOS 53, 1933, pp. 124–143.

### 2. *The author Jambhaladatta*

The known facts about Jambhaladatta are very few. So far as we know this is his only work. His name perhaps indicates a north-Indian



origin, since Jambhala is a common name of Kubera, especially among Buddhists, as shown by A. Foucher, *Étude sur l'iconographie bouddhique de l'Inde*, 1 (1900), pp. 123–127, and 2 (1905), pp. 50–53, and A. K. Coomaraswamy, *Yakṣas* (Smithsonian Miscellaneous Collections, vol. 80 [1928], no. 6), p. 6. That he was himself a Buddhist is extremely improbable. A Buddhist trait (if it is especially such) that has been pointed out in Śivadāsa's story 19, Somadeva's and Kṣemendra's 20, viz. reference to the transience of the body and the saṃsāra, is totally absent in the more condensed corresponding story 17 of Jambhaladatta. Moreover, in Jambhaladatta's version Śiva and Śiva's consort play as prominent a part as they do in the other versions. The opening dedications in the MSS. (e.g. *om namaḥ śivāya*) prove nothing, since they are to be ascribed to the copyists. A somewhat more significant piece of evidence, however, is to be found in the introductory verses of dedication. I shall show in §4 that the MS. W<sup>1</sup> represents a recension of the text independent of the other MSS. It has the third introductory verse of our text, that in praise of Hari. Though W's verse is so corrupt that Hari's name does not appear, the verse is undoubtedly the same as that of the other MSS. It might indeed be assumed that this verse was inserted in some archetypal MS. later than Jambhaladatta's own text, yet there is no evidence which would gainsay its being part of the author's text. We have, then, absolutely no reason for considering that Jambhaladatta was a Buddhist.

Hertel in two places refers to Jambhaladatta's version as "jainistisch." These places are *Tantrākhyāyika*, Einl. 156, and "Śivadāsa Vetālapañcaviṃśatikā" in *Streitberg Festschrift*, p. 147. In neither place does he give any reasons for this opinion, nor have I been able to find them elsewhere in his writings. Bettei, in his article "6 Novelle Soprannumerarie alla Vetālapancaviṃśatikā" in *Archivio per le tradizioni popolari* (Pitrè's *Archivio*) 13, 537, in translating our story 22, renders *paramadhārmiko* as "uomo molto scrupoloso verso la Legge e religioso," with this footnote: "La Legge (Dharma) è il complesso dei precetti morali, che costituiscono la religione del Jina." Without stronger reason than this (and with the best will I have been unable to find it), I cannot accept Jambhaladatta's version as Jainistic nor Jambhaladatta as a Jain.

In the final colophon in MS. P, as given in the *Catalogue* (see under §3), the work is attributed to *sāndhivigrahikaśrījambhaladatta*. The copy of this MS. which was made for me has for *vigrahika* only *vigraha* incomplete and crossed out. If *sāndhivigrahika* is to be accepted, as I feel it must be, it represents the word *sāndhivigrahika*, "minister of peace

<sup>1</sup> For abbreviations see §§3, 4.

and war, foreign minister." That Jambhaladatta could have been a minister in some kingdom is not at all impossible, but it would be idle to make any conjectures as to his circumstances. The MSS. HO have in this colophon *sāndhiśrīj°*, V merely *jambhaladatta*.

The fourth introductory verse says that Jambhaladatta learned the work "from the lotus mouth of *sāndhiśrīvaradeva*." So HO read; V has *sāntiśrīv°*; P, according to the *Catalogue*, has *śrīsāndhiv°*, according to the copy, *śrīsāndhīv°*. Following the clue given by P's colophon, I am inclined to think that *sāndhi*, or better *sāmdhi*, is an anomalous abbreviated form (? *i* or *in* stem) of *sāmdhivigrahika*, and is synonymous with it, "foreign minister." P's *sāndhī*, it will be noticed, has its long vowel in the second syllable because of the metrical requirements of the verse consequent upon the transposition of *sāndhi* and *śrī*. We are then in a position to say that Jambhaladatta's *guru* was the "foreign minister" Varadeva. Bosch, in *De Legende van Jīmūtavāhana in de Sanskrit-litteratuur*, pp. 62-67, interpreted this phrase *sāndhiśrīvaradevavaktrakamalād* as "from the lotus mouth of the god-like Śrīvara," omitting *sāndhi*, and hazarded a connexion with Śrīvara the historian. While it is with reluctance that I give up the opportunity to date Jambhaladatta with some exactness, I feel that the parallelism between the honorific epithets in the verse and in the colophon is too close to allow Bosch's interpretation of the verse to stand.

Jambhaladatta's date consequently cannot be established from the text. The MS. P was written *śaka* 1774 = 1852-3 A.D. The other MSS. have no dates. W, the Nepal MS., is somewhat older than the others. Mr. E. J. Thomas of the Cambridge University Library writes me that he would not like to guess the date with confidence without more comparison with other MSS. from Nepal, but that it is his impression that paleographically the MS. belongs with others which Bendall assigned to the 14th century A.D. While such a date is not impossible, I am not at all sure that the MS. is so old. I shall show in §3 that for the first part of this MS. the 16th century is the *terminus ante quem*. I shall show further in §4 that even this Nepal MS. does not give a text that can be considered Jambhaladatta's own. He lived then at some period anterior to the 16th century.

Of his place of birth or habitat nothing more can be inferred than is yielded by his name. The place-names in the stories agree in large part with those in the Kashmir versions, and the probabilities are that they derive from the original *Vetālapañcaviṃśati* and so can throw no light on this version's place of composition.

## 3. The manuscripts

H = India Office Sanskrit MS. 3108 (E 4097). No date. Good, modern Bengali hand. Paper, first 10 leaves white, the rest orange. 41 folios (the last is numbered 39 through the repetition of the numbers 15 and 27); 8 lines in the first ten folios, 7 in the rest; 60 akṣaras. (The India Office *Catalogue* is wrong concerning some of these details.) Well and clearly written, fairly correct as regards the text it contains. Several lacunae in the middle, apparently originating in the archetype of the MS., viz. story 17 is numbered as 18, while story 18 of PW and the text here given is omitted and there is no story numbered 17. Stories 22, 23, and the beginning of 24 are omitted altogether, and the remainder of the page which contains the last line of story 21 is left blank. Final colophon—*iti sāndhiśrījambhaladattaviracitakathāpīṭhe pañcaviṃśatitamo vetālah.*

O = rotograph of Oxford MS. Wilson 242c (Aufrecht, *Oxford Catalogue* 327). No date. Good, modern Bengali hand. 31 folios, of which number 1, containing one page, is missing; 10 lines, 9 only on last page; 60–65 akṣaras. Well and clearly written. A copy of H, with the same lacunae and the same mistakes, and some further mistakes and short omissions of its own. At the long lacuna, including stories 22, 23, and the beginning of 24, no blank is left in the MS. Final colophon identical with that of H.

P = copy of MS., *Catalogue of Sanskrit MSS. in the Calcutta Sanskrit College*, vol. vi., page 100, number 144. The MS. is written in Bengali characters. Its final colophon, as given in the *Catalogue*, is—*iti sāndhi-vigrahikaśrījambhaladattaviracitakathāpīṭhe pañcaviṃśatitamo vetālakathāprabandhaḥ. 25. samāptaś cā 'yaṁ granthaḥ. śakābdā 1774 (= 1852–3 A.D.) śakīya āśvīnasya dvitīyadvitīyā lipir iyaṁ.* The copy, made by Śrīpañcānan Bhaṭṭācāryavyākaraṇatīrthaśarman, is in Devanāgarī, numbered by pages, 84 in all, 8 lines, about 60 akṣaras. It is a good, well-written copy. The text is fairly correct with no major lacunae as in HO. For the stories in the lacunae P is the only MS. that could be used. In story 18 P has a lacuna of uncertain extent. The copy has the final colophon of the MS. through *granthaḥ*, with *vigraha* erased for *vigrahika*; see §2.

W = rotograph of Cambridge Add. MS. 1655. No date. Bendall, *Catalogue of the Buddhist Sanskrit Manuscripts in the University Library, Cambridge* (1883), p. xxxi, says that in Nepal paper came into general use at the end of the 16th century. This period then may be set as the *terminus ante quem* of the palm-leaf portion of W. On p. xxiii he outlines the limits of time within which flourished forms of letters with hooked tops. After the 15th century these disappeared altogether, and

W does not have them. This, however, will not establish a *terminus post quem*, for the hooked style was not universal in Nepal at any period. Mr. Thomas's conjecture of the 14th century (§2) is therefore not impossible. The paper portion of W is undoubtedly later than the palm-leaf; its hand I assume to be the modern one of Nepal. In colophon to story 13 (its 14) the name of the author is given. 125 folios, folios 1-77 on palm-leaf (except 3, which has been replaced by a paper copy in a different hand, and 28 and 55, which are missing in the MS.), folios 78-125 paper in a different hand; 5 lines, 4 on last page. Lines 1 and 5 in the palm-leaf section run the whole length of the folio with about 55 akṣaras; lines 2, 3, and 4 are interrupted by the hole for the binding-string somewhat to the left of the centre of the strip, and contain about 50 akṣaras. The paper portion has no holes; about 65 akṣaras. Many of the palm-leaf folios are partly illegible because of rubbing. Both hands are fairly legible, the second rather more so than the first, though it is smaller. Many of the characters are ambiguous, apparently a normal feature of the script of Nepal. Among the ambiguities are: lack of differentiation between *kṣ*, *jñ*, *yy*; between *r*, *n*, and sometimes *v* (*b*) and *t*; between *ku* and *kt*; and between *ddh* and *dv*. There is much confusion also between *hy* and *hm*; *ṇḍ* and *ṇṇ*; *bh* and *t*; *ḍr*, *du*, and *dū*; *s*, *ś*, and *p*; and *vv* and various combinations of *kṣ* and *jñ*. Some of these confusions may be due to individual hands or to lack of knowledge of Sanskrit in the scribes. The text is very corrupt, showing general carelessness, constantly bad saṁdhi, confusion between inflectional endings, considerable interchange between letters, due in some cases to confusion between letters such as *p* and *y*, or between different vernacular sounds such as *kh* and *ṣ*, in other cases due merely to carelessness. Where the text is readable or can be reconstructed from its chaotic condition, it differs widely in language from the other manuscripts. The incidents of the stories seem on the whole, however, to be identical with those of the other MSS., though there are occasional expansions or contractions or even entirely different versions as compared with the text here given. Since the MS. as a whole is unusable, differences have been noted in the apparatus only for the introduction and story 1, and there only in part; for the proper names variants have been noted throughout. Where W agrees with the other MSS. on the proper names, no notation has been made. Major differences from the text are as follows: stories 7 and 8 appear in the reverse order; a different story 12 (= Ś. 11, S. 12) is inserted, with stories 12 and 13 appearing as 13 and 14 respectively, and stories 14 and 15 are omitted and a different 15 (= Ś. 13, S. 14) is inserted. The corrupt state of the MS. does not allow these two different stories to be reconstructed. The



missing folio 55 would form part of the different story 12. In the conclusion of the frame-story there is no trace of the *vetāla*'s account of his previous existence. See further §4 below.

V = edition of Pandit Jibānanda Vidyāsāgara, Calcutta, 1873. Devanāgarī. 91 pages. A poor edition, based apparently on some MS. related to P, since it contains stories 22 and 23 and the beginning of 24, which HO omit, but also related to HO in some of its readings. It, like HO, but probably independently of them, omits story 18 and numbers the remaining stories so that the numbering following 16 is consecutive. Consequently the *vetāla* tells only 24 stories and the conclusion of the frame-story forms the 25th of the series as in the other versions. In text the editor follows now HO, now P, but departs from both, in many cases by obvious emendation, and in all cases probably arbitrarily. The title-page reads: *vetālapañcaviṁśatiḥ. bi e upādhihārīṇā śrījībānandavidyāsāgarabhaṭṭācāryeṇa saṁkalīto. kalikātārājadhānyām. nūtanabhāratayantre mudritā im 1873.* Final colophon: *iti bi e upādhihārīṇā śrījībānandavidyāsāgarabhaṭṭācāryeṇa saṁkalitāyām jambhaladattaprokṭavetālapañcaviṁśati pañcaviṁśativetālakathāprabandhaḥ. samāpto 'yaṁ granthaḥ.*

#### 4. Relationship between the manuscripts

HOP (with V) may be considered to represent a Bengali recension of the text, while W represents another recension, the Nepali, which is unfortunately textually unrecoverable unless other MSS. connected with it are found. But the relationship between these two recensions and between them and the original text of Jambhaladatta can be worked out to some extent on the basis of the stories contained in the various versions and recensions.

Whereas Śivadāsa's version and the Kashmirian versions (S and K) present only 24 stories apart from the frame-story and consequently include the conclusion of the frame-story as the 25th of the series, our text of Jambhaladatta's version gives 25 stories as told by the *vetāla*, apart from the frame-story. P and W, the complete MSS., show this state of affairs. That the archetype of H, and of O also, represented the same situation, is clear. Down to and including story 18, HO and PW agree in their stories, except for W's variations indicated in the description of that MS. Then HO give the story following 16 the number 18 and omit the number 17 entirely. In PW this story is numbered 17 and is followed by a story numbered 18 which is omitted by HO. From there on all the MSS. agree entirely in stories and in numbering. Since P and W, MSS. of separate traditions, agree on story 18 in content and order, it is clear that this story was found in the

original text of this version. It seems likely that HO, or their archetype, omitted story 18 because the lacuna seen in P was already there, and then confounded the numbering.

Stories 21, 22, and 23 are found in no other Sanskrit version of the Vetālapañcaviṃśati. They are found in both our recensions and so

Bengali rec. (HOP, V)	Jambhaladatta		Somadeva	Kṣemendra	Śivadāsa
	Nepali rec. (W)	Newārī vers.			
Intro.	Intro.	Intro.	Intro.	Intro.	Intro.
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	8	5	23
6	6	6	5	6	5
7	8	8	7	8	8
8	7	7	6	7	6
9	9	9	9	9	7
10	10	10	10	10	9
11	11	11	11	11	10
12	13	12	13	13	12
13	14	13	15	15	14
14	—	14	17	17	16
15	—	15	18	18	17
16	16	16	19	19	18
17	17	17	20	20	19
18	18	18	21	21	20
19	19	19	22	22	21
20	20	20	23	23	22
21	21	21	—	—	—
22	22	22	—	—	—
23	23	—	—	—	—
24	24	24	16	16	15
25	25	25	24	24	24
Concl.	Concl.	Concl.	Concl.	Concl.	Concl.
	12 = S.K. 12, Ś. 11. 15 = S.K. 14, Ś. 13.	23 = S.K. 14, Ś. 13.			

must be considered to have formed part of Jambhaladatta's text. As a consequence of their insertion the collection put in the vetāla's mouth 27 stories, i.e. the 24 which are found in all the other Sanskrit versions and so must be considered the original stories of the collection, plus Jambhaladatta's three new stories. All 27 stories were given in Jam-

bhaladatta's text. This statement is based on the divergent ways in which the two recensions reduced the number of stories to agreement with the title of the collection. The Nepali recension omitted the two Br̥hatkathā stories 17 and 18, Śivadāsa's 16 and 17. The Bengali recension, on the other hand, kept these two stories and omitted Br̥hatkathā numbers 12 and 14, Śivadāsa's 11 and 13, which the Nepali recension kept. For the Bengali recension I have attempted to find a rationale in the subject-matter of the stories. Br̥hatkathā 12 describes the winning of a bride who lived in an under-sea world and to this extent is similar to our story 7. Br̥hatkathā 14 employs the "Laugh and Cry motif" and so is similar to our story 20. Such a rationalization however is weak and subjective and cannot explain why these stories were selected for elimination rather than other stories which showed central motifs which were duplicated in the collection. Moreover such a rationalization cannot be applied to the omissions of the Nepali recension. Whatever the method of elimination, the fact remains that the two recensions have reduced the number of the vetāla's stories to 25 independently of one another, and the assumption is justified that the Jambhaladatta text included the disturbing number of 27 stories.

Hans Jörgensen in an article "Ein Beitrag zur Kenntnis des Nevārī," *ZDMG* 75 (1921), pp. 213-236, gives us an account of the Newārī version of the Vetālapañcaviṃśati. He includes a table of the correspondences of the stories in this version with those of Jambhaladatta's version (as the author knew it in V), Śivadāsa's version, and Uhle's f (i.e. the prose recasting of Kṣemendra's version). I include the data for this Newārī version in my table of the correspondences of the stories. The results of the comparison are significant. The Newārī version is obviously based on Jambhaladatta's version, for it contains two of the inserted stories, 21 and 22. It confirms our inclusion of story 18 in the text. In its order of stories 8, 7, it agrees with the Nepali recension (as it does also in its proper names; see below). Of the original stock of stories it omits only Br̥hatkathā 12, Śivadāsa 11, as does the Bengali recension. In place of our story 23 it has Br̥hatkathā 14, Śivadāsa 13, which the Nepali recension has, though in a different place, but which the Bengali recension omits. Thus it gives the vetāla altogether 25 stories. Its story-content is a further piece of evidence for my assumption that the original text of Jambhaladatta had 27 stories. This Newārī version goes back to a Sanskrit archetype that had 27 stories and that in its proper names is approximated more closely by the Nepali recension than by the Bengali. Since it and the Nepali recension agree on the order of stories 8 and 7, this may be assumed for the original Jambhaladatta text.



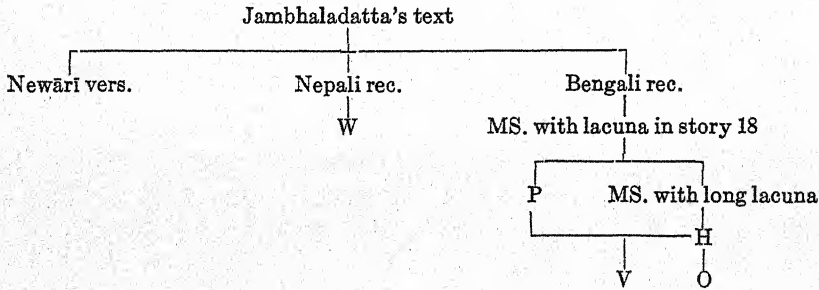
One further point may be made by comparison of the story-material. The Bengali recension has in the conclusion of the frame-story a long account by the *vetāla* of the previous history of himself and the false ascetic. This story and its parallels in Hindu fiction I am treating elsewhere (in an article entitled "A Story of Vikrama's Birth and Accession," which will be published in *JAOS*) as a floating element of the Vikrama-cycle, and show that our version is a somewhat defective and secondary form of the story. The Nepali recension has no trace of this story, nor has the Newārī version. The inference is that the original version of Jambhaladatta did not have the story, but that at some time after the separation of the two recensions that of Bengal interpolated this Vikrama-legend.

We have just seen that in the matter of the interpolated history of the *vetāla* the Bengali recension represents a tradition somewhat less close to the original Jambhaladatta text than does the Nepali recension. The same state of affairs is seen when we examine the proper names of the text. First, we shall utilize the Newārī version of stories 21 and 22 which Jørgensen published in the article referred to above. In story 21 the merchant is called in HOPV either Nidhipatidatta or Nidhipati (crit. n. 4); in W Nidhidatta; in the Newārī version Vidhidatta or Nidhidatta (we should undoubtedly read Nidhidatta in both places where the name occurs). His wives are in HOPV Kāmasenā, Vāsavadattā, Kṣamāvati, and Campāvati; in W Kāmasenā, Vasantasenā, Vāsavadattā, and Kusumāvati; in the Newārī version the same as in W. His sons are in HOPV Ratnadatta, Maṇidatta, Kumāradatta, and Kanakadatta; W and the Newārī version have Suvarṇadatta for Kumāradatta. The harlot in HOPV is Rūpavati, in W and the Newārī version Mālatī. In Story 22 Anaṅgasenā is the daughter of Maṇidatta in PV (HO omit story), of Maṇikuṇḍala in W, of Maṇikuṇḍasena in the Newārī version. It has already been shown that the Newārī version is independent in its tradition of the two Sanskrit recensions. We may then say that, where it and the Nepali recension agree on proper names as against the Bengali recension, they represent Jambhaladatta's text more closely than does the Bengali recension.

Unfortunately, the Newārī version is not available for the remainder of the stories. But on examination of divergent proper names in those stories that formed part of the original *Vetālapañcaviṃśati*, we shall find that W's variants agree with the *Bṛhatkathā* names, while those of the Bengali recension agree with those of no other version. It will not be necessary to list all these variants; the notes to the translation have them in full. A few examples will suffice. In the myna's tale in story 3 the merchant father is named Gandhadatta in HOPV, Artha-

datta in W and the Bṛhatkathā, Mahādhana in Śivadāsa. In story 5 the brahman is Viṣṇuśarman in HOPV, Viṣṇuvāmin in W and the Bṛhatkathā, Govinda in Śivadāsa. In story 6 the king is Sudarśana in HOPV, Puṇyasena in W and the Bṛhatkathā, Mahābala in Śivadāsa. In story 11 the three queens are in HOPV Śṛṅgāravatī, Mrgāṅkavatī, and Tārāvatī; W intends the first to be named Indulekhā, her name in the Bṛhatkathā. This comparison with the names of the independent Bṛhatkathā texts adds still another bit of evidence for considering the Nepali recension to be closer to the original Jambhaladatta text than is the Bengali recension. We have, then, all the more cause for regret that W is unusable for the constitution of a text of the Nepali recension. It is a pious hope that some other manuscript of this recension may some day come to light.

The following stemma summarises our conclusions about the relations of the MSS. to one another:



### 5. Constitution of the text

In constituting the text there were two problems, that of the stories to be included and their order, and that of the verbal constitution of the text. The former has been discussed above in §4. The text has perforce had to be that of the Bengali recension; its make-up has been settled there. Verbally, the MS. P is the prime authority for the section included in the long lacuna of HO and for story 18. In the remainder of the text, P is in no way superior to HO; at some points it gives a better reading than HO, at others they give a better reading than P. Consequently and necessarily the text has had to be a composite one, drawing now on HO, now on P. Where neither MS. was obviously better than the other, HO have been followed, merely for convenience sake and not because they are in any way better than P.

### 6. Relation of this version to other versions

Little can be said with certainty about the source which our author used for his version until a careful study has been made of all the ver-

sions. Bosch in the monograph referred to in §2 says that Kṣemendra has details which are very closely related to some of Jambhaladatta's and he suggests that he may have used beside his main source the source which Jambhaladatta used. If so, this source could not be later than 1050 A.D. (or perhaps, more exactly, about 1037 A.D., if this is accepted as the date of the Bṛhatkathāmañjarī, following Lévi, *JA*, ser. 8, t. 6 [1885], 420, and ser. 8, t. 7 [1886], 218-219). Again, this question cannot be settled until a comparison of all versions has been made. As has been mentioned in §§2 and 4, the place-names and proper names in Jambhaladatta agree very closely with those of Soma-deva and Kṣemendra, while Śivadāsa's differ widely from all three. This suggests a closer relation between the Kashmirian versions and ours than between Śivadāsa's and ours. On the other hand, the details of the stories in Jambhaladatta differ widely from those of all the other versions. Where there is agreement, it is just as likely to be with Śivadāsa as with the Kashmirian versions. It may be noted here that the author of our version was at times careless in the handling of details. The most glaring example is in the final story, that of the mixed relationships. There he omits the very important detail, that the father married the daughter and the son the mother. Details without which there is little clarity left are frequently omitted in the solutions of the riddles, e.g. in stories 5, 15, and 16. On the basis of proper names, then, Jambhaladatta is nearest to the Kashmirian versions, but consideration of the details of the stories leaves that relationship still rather remote.

### 7. Style

This is the only version of the Vetālapañcaviṁśati that is written almost entirely in prose, with the exception of the short prose summary of Kṣemendra mentioned in §1. The Kashmirian versions are in verse, mostly ślokaś; Śivadāsa and Vallabhadāsa are in prose with large additions of verses, partly narrative, but mostly of the kāvya type or sententious or technical in their subject-matter. Jambhaladatta's prose is, with the exception of a few sentences, strictly narrative. As such it makes little claim to ornateness and is at times monotonously bald and undistinguished. Attempts at ornament which do appear are almost invariably epithets. One of these, *trailokyamohanīyākṛti*, is repeated so frequently when a young woman has to be characterized, that it becomes ludicrous. The first two sentences in the introductory story are a rhetorical description of the king and show the usual long compounds and exaggerated conceits of not too skilful kāvya prose.

We could say that the text is wholly in prose, but that a number of

verses occur at the beginning and end of stories; they are sporadic and disappear after story 9. One verse, 9.2, is suspicious since it is made up of two pādas in praharṣiṇī meter and two in mālīnī. Verse 8.2 is a combination of one indravaṇśā pāda and three indravajrā pādas, which according to the writers on metric is an inadmissible form of the upajāti meter, which must have all pādas containing the same number of syllables. The other verses are correct in their mechanics, but otherwise little can be said for them. They are all narrative verses. One verse, 9.1, is incorrect in sense and cannot be satisfactorily emended. A list of the verses with their meters follows: story 3, two śloka at beginning, one śloka at end; story 4, three śloka at beginning; story 5, one śloka at end; story 7, one śloka at beginning, at end one mālīnī, and one viparītākhyānakī, a special form of upajāti consisting of alternate upendravajrā and indravajrā pādas; story 8, one verse in vaṇśasthā meter at beginning, one at end described above; story 9, at beginning an upajāti stanza consisting of three indravajrā pādas and one upendravajrā, and the mixed verse described above. There are also five introductory verses whose meters are as follows: two śārdūlavikrīḍita verses, an upajāti consisting of three vaṇśasthā pādas and one indravaṇśā, a śārdūlavikrīḍita, and a śloka. None of these nineteen verses has been found in other texts.

### 8. Language

The language of the text is on the whole good Sanskrit. Jambhala-datta shows a knowledge of the grammars by his use of several rare verbal forms. On page 6, line 4, he uses a reduplicated aorist *adīdapat*, not otherwise found in the literature, and on page 28, line 5, *aṇṇivat*, also a grammarian's form. The form *ajijñāpat* on page 8, line 3, is better attested. On page 72, line 12, occurs *apaptat* which Whitney records only for the Vedic literature.

A number of new words is found. Among them are two Sanskritized Prakrit roots:

*lukkāyitah*, 116.25, is from the Prakrit stem *lukk-*, "to be hidden." Sanskritization has been by means of a denominative formation; the passive participle is used since the stem has passive meaning.

*cāhayati*, 140.7, is from the Prakrit stem *cāh-*, "to desire," and has denominative formation.

Other new words are as follows:

*curī*, "theft," 148.5. Compare the lexical word *curā*, "theft." Both seem to be formed on the  $\sqrt{cur}$ , which is postulated for the verb *corayati*.

*tālavetāla*, 152.22, 154.21. The goblins Tāla and Vetāla, who are the



vetāla of these stories and the spirit of the yogin who prompts the king to bring him the vetāla and plans to sacrifice him. For the meaning see in the *Hindi Śabda Sāgara*, p. 1402, s. v. *tāl<sup>b</sup>baitāl<sup>a</sup>*, rendered as "two devatās or yakṣas, of which it is said that King Vikramāditya subdued them and they constantly render him complete service." At the end of the Hindi *Baitāl Pachīsī* (ed. W. B. Barker and E. B. Eastwick, Hertford, 1855, p. 369; and ed. D. Forbes, London, 1857, p. 140) Vikrama throws the two corpses into a cauldron of oil, and then they appear to him as two *bīr* (Skt. *vīra* "hero"; in folklore demons; see W. Crooke, *Religion and Folklore of Northern India*, ed. R. E. Enthoven, Oxford, 1926, p. 200) who ask him his wish and are told by him that they should come whenever he calls. In W. McCulloch, *Bengali Household Tales*, p. 247, in a story of "Vikramāditya and his Bride," Vikrama, having need of service in a dense forest where his magic horse had carried him, "dismounted and called to mind Tāl and Betāl, who immediately appeared. 'Listen, Tāl and Betāl,' said he to them. 'Build a palace here as quickly as possible.' . . . Tāl and Betāl had the palace ready almost as soon as the Raja had finished giving his orders." In a footnote Mr. McCulloch says: "Sk., *vetāla*, which, strictly, means a demon that takes possession of a corpse. . . . This Vetāla is the Betāl of our story. 'Tāl' is merely the last half of the word, out of which the popular imagination has fabricated the name of an additional demon. . . ." (I am indebted to Prof. W. Norman Brown for this note.)

*duḥsādhu*, "doorkeeper," 22.12. Cf. the lexical words *duḥsādhin* and *dauḥsādhika*. The element *duḥ* = *dur* = *dvār*, "door."

*dviraṭikā*, 12.7. It occurs in the phrase *krpāṇena dviraṭikām kar-tayitvā*; I have hazarded the translation "dealt a sharp blow with his sword," which is admittedly merely a guess. Conceivably the word is based on *√raṭ*, "to make a noise, crash (as an axe)." In that case the words may mean "giving an echoing stroke with his sword." But it should be observed that the word is not textually sound.

*dhāvaka*, 88.18. Apparently a "runner," i.e. some kind of an attendant. Cf. the similar development of meaning in *pari* + *√car* and its derivatives.

*śāstika*, 92.2. It is tempting to find in this word the element *śāsti*, "punishment," and to guess its meaning as "bouncer" or the like. The form might be derived from *\*śāstr-ka* through Prakrit *\*satthiya* (Pkt. *sattlu* is attested), with mistaken Sanskrit reformation.

*sāndhi*, introductory vs. 4 and final colophon. See §2.

A few grammatical points may be noticed here:

A frequent use of *eka* at the end of compounds, which is noted as late

by Wackernagel, *Altindische Grammatik*, 3. §200f, is seen at 18.26 *śataika*; 64.7 *putraika* (where the following *kanyaikā* may be taken as one word or two); 100.24 *kumāraika*; 130.7 *bhaṭaśataika*; 134.16v *āraika*; 144.25 *puruṣaika*; 148.4 *ghoṭakaika*. A similar idiom is seen at 12.19, in the compound *vārapañcasapta*, for which see note 15 to translation of introductory story.

A number of passages shows a construction of the type *vadatu deva*, which at first sight seems to be either a wrong reading for *vadatu devaḥ*, or a wrong word division for *vada tu deva*. That the second alternative is incorrect is shown by one passage (42.6) which has *dadātu deva*. All the passages admit of explanation by the first alternative, but since visarga is hardly ever omitted in the manuscripts except in these passages, and since there are eleven undoubted examples of this type, I have thought it preferable to keep the manuscript readings and to explain the idiom as a contamination of two types of phrase, *vada deva* and *vadatu devaḥ*. The combination of 3rd person imperative with a vocative may have been felt as a more honorific mode of address than either of the other two. A list of the passages follows: 94.14, 98.14, 108.11, 132.16, 138.18, *vadatu deva*; 24.14 *avalokayatu deva*; 42.6 *dadātu deva*; 88.5 *ānayatu deva*; 100.8 *sugupte deva tiṣṭhatu*; 100.18 *ājñāpayatu deva*; 110.25 *yad ājñāpayatu deva, tenai 'vā 'smābhiḥ sthātavyam*. Three other passages are complicated by variant readings: 142.11, all MSS. read *vadatu deva*, while V emends to *devaḥ* (this passage might have been listed with the undoubted cases); 144.15 *ārabhatu deva* is read by HO, while PV have *devaḥ*; 112.8 *ājñāpayatu* is the reading of HOV which I have followed, understanding *deva* or *devaḥ*, while P has *deva*. With the omission of a subject or a vocative in the last passage may be compared 134.28 *madgrhe tiṣṭhatu*, where *bhavatī* must be understood.

### 9. The translation

The word *vetāla* has usually been translated in previous works, when translated at all, as "vampire." So, for example, Burton has done in his adaptation of the Hindī version of the *Vetālapaṇcaviṇśati*, which was published in 1870 under the title *Vikram and the Vampire, or Tales of Hindu Devilry*. That the two terms are not synonymous is clear when we consider the normal Western idea of a vampire as a spirit-inhabited corpse that sucks the blood of the living in order to revitalize itself. In the *Vetālapaṇcaviṇśati* the *vetāla* is a very different being, whose only point in common with the vampire is that it is a spirit inhabiting a corpse. Consequently, "vampire" is a rather unfortunate term to use in translation. Following a hint given by Penzer in his long note on Vampires in *The Ocean of Story*, vol. 6, pp. 136–140, I have used

in my translation the term "goblin." This word in English signifies little more than a mischievous spirit and does not imply that the spirit inhabits a corpse, but it avoids the blood-sucking implications of "vampire." Other terms for beings not human have given trouble. *Rākṣasa* I have translated by "ogre," not that they are equivalent, but "ogre" implies such malice towards human beings as that of the *rākṣasa*. The numerous and exhaustively classified spirits and demons of India defy exact, and sometimes even proximate, translation. My translation of the text aims at exactness; if this has been achieved, the user of the edition will perhaps pardon in my English a lack of literary grace, for the Sanskrit is likewise lacking.

#### 10. Bibliography of Jambhaladatta's version

Jibānanda Vidyāsāgara, *Vetālapañcaviṁśati*, Calcutta, 1873. See §3.

V. Bettei, 6 Novelle Soprannumerarie alla Vetālapancaviṁśati (*Archivio delle Tradizioni Popolari* 13 [1894], pp. 313-325, 537-554): translation of stories 21, 22, and 23.

F. D. K. Bosch, *De Legende van Jīmūtavāhana in de Sanskritlitteratuur*, Leiden, 1914: translation of story 24.

J. Schick, Die ältesten Versionen von Chaucers Frankeleynes Tale (*Studia Indo-iranica, Ehrengabe für Wilhelm Geiger*, 1931, pp. 89-107): translation of story 10.

H. Uhle, *Die fünfzehnte Erzählung der Vetālapantschaviṁśati* (Programm des Gymnasiums zum heiligen Kreuz in Dresden, 1877): text, with translation and notes, of the story of Jīmūtavāhana. I have been unable to see this publication.

H. Uhle, *Vetālapantschaviṁśati, Die 25 Erzählungen eines Dämons* (Meisterwerke Orientalischer Literaturen, 9ter Band), München, 1924: translation of the conclusion of the frame-story, pp. 187-193.

Hans Jörgensen, Ein Beitrag zur Kenntniss des Nevārī (*ZDMG* 75 [1921], pp. 213-236). See §4.





TEXT, WITH CRITICAL APPARATUS  
AND  
TRANSLATION, WITH COMMENTARY

## TEXT, WITH CRITICAL APPARATUS

### INTRODUCTORY VERSES

Śrīh

dordandadvayalilayā<sup>1</sup> calagribhṛāmyat taduccairava-  
dhvānodbhītajagad<sup>2</sup> bhramatpadabharālatphaṇāgroragam<sup>3</sup>  
bhṛṅgāpiṅgajaṭāṭavīparisarottuṅgormimālācalac-  
candraṁ<sup>4</sup> cāru maheśvarasya bhavatām suśreyase<sup>5</sup> tāṇḍa-  
vam. (1)  
trailokyodaradīpakāḥ<sup>6</sup> sitarucaḥ<sup>7</sup> saubhāgyagarvacchidaḥ<sup>8</sup>  
stokonmilavilocanadvayasudhāpūrveśvarāḥ<sup>9</sup> śītalāḥ  
saṁsārasramahāriṇas<sup>10</sup> trijagatām uccair diśantu śrīyaṁ<sup>11</sup>  
bhaktānām abhayapradānasumukhāḥ kaṁśadvīṣas te 'sa-  
vaḥ.<sup>12</sup> (2)  
namāmi<sup>13</sup> mañjuśrīyam adbhutaṁ śubhaṁ<sup>14</sup>  
yadiyapādadvitayaṁ haraty agham  
prasādato yasya vidanti paṇḍitā  
lokatrayaṁ nirmalacetasaṁ harim.<sup>15</sup> (3)  
sāndhīśrīvaradevavaktrakamalād<sup>16</sup> ākarma bhaktyā guror  
vetālasya kathāṁ atīvasurasāṁ pañcādhikāṁ viṁśatim  
śrīmājjambhaladattakena racitāṁ svalpākṣarair yuktakaiś  
citrārthaṁ<sup>17</sup> smaraṇārtham eva sujanāḥ śṛṇvantu kautū-  
halāt. (4)  
sajjanā<sup>18</sup> yadi yuṣmākam āste śravaṇakautukam  
bhavanto 'pi paṭhantv enām kathāṁ adbhutavarṇitām. (5)

PW begin with *om namaḥ śivāya*. H  
*śrīharaye namaḥ*. V *śrīkṛṣṇāya namaḥ*.  
O, with first folio missing, begins at  
*vicītraṁ*, p. 6, line 3.

<sup>1</sup> W om. vs.

<sup>2</sup> H °dhmānod°.

<sup>3</sup> H *bhrametp*°. HV °phaṇāgryorag°.

<sup>4</sup> P *tuṅgāpiṅg*°. PV °sarodgaṅgorm°.

<sup>5</sup> HV *svaśr*°.

<sup>6</sup> W om. vs.

<sup>7</sup> H °rucām.

<sup>8</sup> H °garbha°.

<sup>9</sup> H<sup>2</sup> *stokānmīl*°. H °mīlanavil°.

<sup>10</sup> P °sārabhrama°.

<sup>11</sup> H *svayaṁ*.

<sup>12</sup> PV °śavaḥ.

<sup>13</sup> For this vs. W has: *namāmi mañ-  
juśrīyam adīyapādadvitaya prasādataḥ  
vidanti lokatrayaṁ manaśvinaḥ kara-  
sthitāṁ nirmalavāriṇi . . . vat*.

<sup>14</sup> V *harim*.

<sup>15</sup> H °cetasāṁ hareḥ. P °cetaso hareḥ.  
V °cetasāṁ sadā.

<sup>16</sup> W om. vs. P *śrīsāndhīvara*° (see  
Intro. §2). V *sānti śrīvara*°.

<sup>17</sup> P *citrārtham*.

<sup>18</sup> W om. vs.

## TRANSLATION AND COMMENTARY

### INTRODUCTORY VERSES

1. May the beautiful dance of Śiva be for your good fortune, the dance which sways over the mountains that move<sup>1</sup> because of the play of his staff-like pair of arms, which terrifies the world through the loud noise of his song, which causes the top of the serpent's hood<sup>2</sup> to sway under the weight of his moving feet, which makes the moon resting on his bee-brown jungle of tangled hair move in a garland of lofty waves.

2. May the breaths of Kṛṣṇa grant to you exceeding good fortune, the breaths which, being favorably inclined to grant safety to his devotees, illumine for them the interior of the three worlds, are bright in splendor, destroy the pride that comes with prosperity, are incomparable lords (= bestowers) of nectar to their two eyes slightly opened (in mystic contemplation),<sup>3</sup> which bring calm (or, coolness) and remove the weariness of the rounds of rebirth in the three worlds.

3. I worship Hari<sup>4</sup> who is of resplendent mind, possesses charming radiance (or, Lakṣmī),<sup>5</sup> is wonderful and fair, whose two feet remove evil, through whose favor the learned men know the three worlds.

4. Let good men hear with interest, because of the marvels therein and in order to remember them, the twenty-five very enthralling stories of the goblin, which the illustrious Jambhaladatta heard from the lotus mouth of the "foreign minister," the illustrious Varadeva,<sup>6</sup> and because of reverence for his teacher wrote down in a few well-chosen words.

5. Good sirs, if you have a desire to hear, read this wonderfully related story.

<sup>1</sup> Or read '*calagiribhṛāmyat*, "as it sways over the unmoving mountains with the play etc."

<sup>2</sup> The serpent is Śeṣa or Ananta, the giant cobra with a thousand heads who supports the whole universe on his hood.

<sup>3</sup> Cf. the slightly opened eyes of meditative figures in sculpture.

<sup>4</sup> Hari = Viṣṇu.

<sup>5</sup> *śrī* has, besides its meaning as a common noun, the meaning of Lakṣmī, Viṣṇu's wife.

<sup>6</sup> On the name and the word *sāndhi*(n) see Intro. §2.

## INTRODUCTORY STORY

iha hi<sup>1</sup> mahimaṇḍale narapatitilako nāma vividhamanikuṇḍala-  
maṇḍitagandasthalo nānālamkārabhūṣitasarvaśarīro nānāśāstrārthavid<sup>2</sup>  
vividhaguṇaratnaratnākaro<sup>3</sup> vividhendranilamarakatavajravaiḍūryamā-  
ṇikyamuktādisamūhasamāhrtayaksādhirājavibhavo<sup>4</sup> nānādigantaravar-  
tibhūmidharakātakeṣu saṃgītavidyādhārībhir<sup>5</sup> udgīyamānakīrtiḥ<sup>6</sup> pu-  
raṇḍara iva sarvāṅgasundaro rājacakravartī śrīmān vikramakeśarī  
babhūva. sa khalu narapatir anekasāmāntāmātyaparivṛtaś caturuda-  
dhimekhalāyā bhuvah svāmī rājarājeśvaro 'nirvacanīyam tadrājyasu-  
kham'<sup>7</sup> anubhavan kālān nayann avatiṣṭhate. [tasyā 'dhikāre 'ṣṭasid-  
dhikāmaḥ kṣāntiśīlo gantum upacakrame.<sup>8</sup>]

<sup>1</sup> P om.

<sup>2</sup> HV om. *artha*. H om. *vid*. W om. word.

<sup>3</sup> H om. *guṇa*. P om. one *ratna*. W om. word.

<sup>4</sup> P °*nīlamanimar*°. HV °*katapad-marāga*°. HV om. *vajra*, W *vakra*. P

om. *ādi*. W °*muktādiratnasamāttataḥ*.

<sup>5</sup> P om. *saṃgīta*.

<sup>6</sup> H *udagīya*°. W *udbhīya*°.

<sup>7</sup> PV °*rāja*°.

<sup>8</sup> P *upakramate*. W om. sentence. The sentence is out of place and should be omitted.



INTRODUCTORY STORY<sup>1</sup>

In this world there was once an emperor who was supreme ruler of all kings, the illustrious Vikramakeśarin,<sup>2</sup> called "the ornament of kings." His cheeks were adorned with earrings made of various jewels, his whole body was decked with ornaments of all sorts. He was skilled in the substance of the different sciences, an ocean of the pearls of manifold good qualities. He had assembled riches like those of the god of wealth<sup>3</sup> in the form of a collection of sapphires, emeralds, diamonds, cat's-eyes, rubies, pearls, and the like in great abundance. His praises were sung by the Vidyādhariś skilled in song<sup>4</sup> in mountains and valleys situated in all the regions of the world. He was beautiful in every limb like Indra.<sup>5</sup> Now that lord, who was lord of the earth girdled by the four oceans,<sup>6</sup> the king of kings, surrounded by many vassals and ministers continually spent the time enjoying the ineffable pleasures of that sovereignty. [Kṣāntiśīla, desiring the eight powers of magic, set out to come to his kingdom.<sup>7</sup>]

<sup>1</sup> In Śivadāsa, Somadeva, and Kṣemendra there are some differences of detail. (In the notes these versions will be referred to as Ś., S., and K. respectively. K., however, will be mentioned only where it differs from S. Otherwise S. includes K. also. In some cases the MSS. of K. have better readings than the edition; these will be indicated when they are of importance for the present purpose.) None of the other versions speaks of an intermediary between the king and the ascetic. In all the fruits are deposited in the store-house by the superintendent. All have passages in which the cemetery where the corpse hangs is described in some detail (S. 3 ślokas, K. 18, Ś. 13, 11 of which are from K.).

<sup>2</sup> = Lion of valor. In the text 12.6 and 150.14 he is called Vikramāditya = sun of valor. In Ś. he is called Vikramasena; S. calls him Trivikramasena, the son of Vikramasena. The MSS. of K. have Vikramasena, the ed. Trivikr°. For the historical king Vikrama who underlies this king of fiction, see Edgerton, *Vikrama's Adventures, or The Thirty-two Tales of the Throne*, vol. i., pp. lviii-lxvi, and Sten Konow, *Kha-*

*roshṭhī Inscriptions (Corpus Inscriptionum Indicarum, vol. 2, part 1), 1929, pp. lxxxv-lxxxvi.*

<sup>3</sup> The lord of the Yakṣas = Kubera, the god of wealth.

<sup>4</sup> The compound *saṃgītavidyādhariś* seems to play on the word *vidyādhariś* by making *saṃgīta* depend on the meaning of the simplex *vidyā*. It means then "possessed of the knowledge of song" or "song-Vidyādhariś."

<sup>5</sup> Purāṇḍara = destroyer of strongholds, i.e. Indra.

<sup>6</sup> The earth is said to be surrounded by four oceans, one at each of the cardinal points.

<sup>7</sup> This sentence should be omitted. The eight *siddhis* are given in Ś., Uhle's 1881 edition, p. 6, vs. 15:

*apīmā mahimā cai 'va, laghimā  
garimā tathā,  
prāptiḥ, prākāmyam, īśitvaṃ vaśi-  
tvaṃ cā 'ṣṭa siddhayaḥ.*

"Power to make oneself subtle and great, power to make oneself light and heavy, power to obtain one's wish, irresistible will, omnipotence, independence, these are the eight magic powers."

athai 'kadā<sup>9</sup> tasya narapater abhyudite bhagavati marīcimālini mukhaprakṣālanasamaye pāṇiyopaḍhaukayitrpuruṣapramukhena suprasastam vicitraṁ<sup>10</sup> bilvaphalam<sup>11</sup> ekaṁ kṣāntiśīlo<sup>12</sup> nāma kāpālikaḥ pratyaham rājñe prādīdat.<sup>13</sup> tato narapatis tad ādāya<sup>14</sup> suprasastam pratyūśakālalabdhariṁ<sup>15</sup> phalam idam abhinandya tasminn eva rājapuruse nityam avasthāpayati. ekadā pūrṇeṣu dvādaśavarṣeṣu<sup>16</sup> tad-dīyamānam bilvaphalam rājñah karakamalān<sup>17</sup> nipatya prāṅgane bhaganaṁ khaṇḍakhaṇḍam babbhūva. tato narapatir api<sup>18</sup> tanmadhyād amūlyāny itas tato<sup>19</sup> galitāni<sup>20</sup> pañcaratnāny avalokya<sup>21</sup> parām prītim avāpa<sup>22</sup> vyājahāra ca:<sup>23</sup> aye kim etad āścaryam, madiyaratnabhāṇḍārabhavanē<sup>24</sup> prayatnenā 'nviṣyamāṇāny etādṛśāni ratnāni na dṛśyante. ity ālocya vismitas tam pāṇiyopanāyakaṁ papraccha: are pāṇiyopanāyaka, tvam<sup>25</sup> etac chrīphalam nityam eva dadāsi. tat<sup>26</sup> kutah prāpnoṣi. iti prṣtaḥ sa kathayati: deva, kṣāntiśīlaḥ kāpālika bhavatprītaye pratyaham mama haste śrīphalam dattvā prasthāpayati. tato rājñā bhanitam: purānyastabilvaphalāni sarvāni<sup>27</sup> tāny ānīyantām. tato rājādeśam śirasi nidhāya tena rājapuruseṇa bhāṇḍāraghāt tāny eva phalāny ānitāni. rājā<sup>28</sup> ca sakalaphalāni bhaṅktvā 'nekaratnāni dadarśa jagāda ca: aye madiyabhāṇḍāre bahumūlyāni na hy etādṛśāni

<sup>9</sup> P om. *athaikadā*.

<sup>10</sup> O begins here.

<sup>11</sup> O *bilvam*.

<sup>12</sup> W unreadable, but seems to read *jñāniśīlo* (*jñ* and *kṣ* are indistinguishable in W).

<sup>13</sup> HOV *prādīdat*. W *dattaḥ*.

<sup>14</sup> HO om. *t° ā°*.

<sup>15</sup> HO *pratyūśak°*.

<sup>16</sup> W om. *p° d°*.

<sup>17</sup> W *pāṇipallavāt prabhramya bhūmaunip° khaṇḍ° babbhūva*.

<sup>18</sup> WP om.

<sup>19</sup> HO *tata ito*.

<sup>20</sup> PW *vig°*.

<sup>21</sup> W *samālocya*.

<sup>22</sup> W *jagāma*.

<sup>23</sup> P om.

<sup>24</sup> W *asmadīyakoṣāgāre*.

<sup>25</sup> P *tvam etam śrī°*. HO *tvayīlat* *śrī°*. W om.

<sup>26</sup> HO *tataḥ*.

<sup>27</sup> P om.

<sup>28</sup> V *rājñe prāyacchat r°*.



Then once upon a time, daily at the hour of the king's mouth-washing when the holy sun had risen, an ascetic named Kṣāntiśīla<sup>8</sup> caused the excellent man who offered the water to the king to give<sup>9</sup> the king a splendid and beautiful bilva-fruit. The king, when he had taken and praised that excellent fruit which he received at every dawn, always had it deposited in the custody of that same royal attendant who offered the water. One day after twelve years had passed, the bilva-fruit as it was being offered by that man fell from the king's lotus-hand and was broken in pieces in the courtyard. Then, when the king saw five priceless jewels rolling out of it this way and that,<sup>10</sup> he felt very great joy and said: "Oh! what marvel is this? In my treasury of jewels such gems are not found though they have been diligently sought for." When he had reflected thus, in his astonishment he asked the water-bearer: "Water-bearer, you always give this divine fruit. Where do you obtain it?" When he was asked that question he answered: "Your majesty, Kṣāntiśīla the ascetic daily gives a divine fruit into my hand and sends it as a kindness to you." Then the king said: "Let all those bilva-fruits which have been deposited up to this time be brought forth." The attendant received the king's command reverently and brought those same fruits from the store-house. The king, when he had broken all the fruits, saw many jewels and said: "Ah! in my treasury such jewels of great price are not found at all.

<sup>8</sup> = Practicising endurance or patience. In Ś. he is called Śāntiśīla. The epithet *kāpālika* identifies him as an ascetic devotee of Śiva who carries a skull (*kapāla*) used for the reception of alms. In Ś. he is called a *digambara*.

<sup>9</sup> The form *adīdapat* is given by Whitney as a grammarian's form.

<sup>10</sup> Ś. does not specify how much time elapsed; S. has ten years. Both S. and Ś. say that there was only one jewel to each fruit and that it was discovered when a monkey accidentally seized the fruit. S. (K. omits the incident) adds that the treasurer had thrown the fruit, as they were received, in through an open window of the *kośāgāra* and when he investigated at the king's command, he found the fruits rotted away and the jewels lying loose. Uhle, *Vetalapantscharinsati*, p. 197, n. 8, troubled by the laying of presumably perishable fruit in a "Schatzkammer" (rather "store-

house" than "treasury") for many years, assumes that they were cocoanuts. He bases this assumption on MS. a of Ś., which has *nālikera*, and on V's reading *villaphala* (story 25, crit. n. 130), which he interprets "fruit with a hole (*villa*) bored in it." But V's reading cannot be anything but a misprint; all the MSS. have *bilva*, as has V. itself in the introductory story. a's reading likewise cannot be trusted, since other Ś. MSS. (including the oldest) have merely *phala*. S., as mentioned above, understands the fruit to be perishable, but does not specify their variety. Jambhaladatta's unique *bilva* is undoubtedly secondary. That fruit, perishable or otherwise, should be put in a store-house is hardly to be wondered at in such marvellous fiction; to try to rationalize is worse than useless.

ratnāni vidyante.<sup>29</sup> are bilvaphaladātāraṁ puruṣaṁ sampraty avalo-  
kayitum<sup>30</sup> icchāmi. puruṣo yad ādisati deva iti nigadya bahirdvāram  
upetya<sup>31</sup> taṁ kāpālikam ādāya "gatya rājānaṁ vyajijñapat: deva,<sup>32</sup> yo  
'sau bilvaphaladātā kāpālikaḥ samānito dvāri vidyate. rājño 'ktam:<sup>33</sup>  
praveśaya tam.

tatas tenā "nitaḥ kāpāliko rājadarśanāt pramodarabhasaṁ samprāpya  
saṁjātaromāñcakañcuko dakṣiṇapāṇim uttulyā<sup>34</sup> "śirvacanaśataiḥ prī-  
ṇayāṁ cakāra. tato rājñā kāpāliko 'bhīhitaḥ: bhoḥ kāpālika, kimar-  
tham asmākaṁ cira-kālam bilvaphalavyājenā 'mūlyāni ratnāny etāni<sup>35</sup>  
pradattāni. mahāsattva, bhavataḥ kim abhīpsitam asti. tad vada.  
tataḥ kāpālikeno 'ktam: mahārāja, yadi deśāntarīṇy<sup>36</sup> anugraho 'sti  
tadā virale nibhṛtaṁ yat kiṁ cin nigadāmi tac chṛṇu.<sup>37</sup> tato rājñā<sup>38</sup>  
samālokitāḥ<sup>39</sup> pariṇāno dūram apasasāra. tato 'sau kāpāliko vadati:  
rājan, kṣāntiśīlo nāma<sup>40</sup> kāpāliko 'haṁ mahāyogī. tad imāṁ prthivīm  
samastāṁ pradakṣiṇāvartinīm<sup>41</sup> kurvāno mṛtakasiddher uttarasādhā-  
kaṁ mahāsāttvikāṁ pravīṇaṁ puruṣaviśeṣam anviṣyamāṇo<sup>42</sup> na kutrā  
'pi lebhe. tadā 'traī 'vā "gatya sakalaguṇasaṁpanno mahāsattvo  
mahāpravīṇo<sup>43</sup> dṛṣṭaḥ. tad yadi mādiye vacasi sāvadhānaṁ karoti  
bhavāṅs tadā svakīyābhilaṣitaṁ nivedayāmi. rājño 'ktam: sama-  
bhidhehi yat te 'bhīmatāṁ tat saṁpādayiṣyāmi. śrutvā kāpāliko  
jagāda: deva, mṛtakavetālasiddhisāadhanāya bhavantaṁ anuvartayāmi.  
tad yadi mayā samudīryamāṇavacanāṁ bhavān aṅgīkaroti tadā mādiyā  
siddhir mahatī bhavati nā 'nyathā.

iti śrutvā mahāpuruṣeṇa nṛpatinā 'ṅgīkārāparāyaṇenā 'bhūyata.  
tataḥ sa rājānaṁ abravīt: yadi bhavān mama "ttarasādhako<sup>44</sup> bhavati  
tadā 'haṁ siddhiṁ sādhayiṣye. tadarthe bhādrakṛṣṇacaturdaśyām<sup>45</sup>  
dakṣiṇaśmaśānāyatane mayāsthātavyam. tasmin divase pradoṣasamaye  
pareṇā<sup>46</sup> 'nupalakṣitaśarīreṇa bhavatā tatra śmaśānāyatane matsamī-  
pam āgantavyam. tadā tasminn eva samaye svābhīmataviśeṣaṁ  
bhavati.<sup>47</sup> samābhīdhāsyē 'haṁ.<sup>48</sup> śrutvai 'tad<sup>49</sup> rājño 'ktam: bha-  
vatu, gaccha svābhīmatāṁ sādahaya. tatrai 'vā 'haṁ gamiṣyāmi.

<sup>29</sup> P *dṛśyante v°*.

<sup>30</sup> W *samālokitam*. V *jñātum*.

<sup>31</sup> P *upastṛya*. W *upagamyā*.

<sup>32</sup> P om.

<sup>33</sup> HO om. *rājñoktam*. V *rājā* for phrase.

<sup>34</sup> HO *uttulya*. W corrupt.

<sup>35</sup> P *bhavatā* for *etāni*.

<sup>36</sup> PV *mayi d°*.

<sup>37</sup> HO *śṛṇvantu*. V *śṛṇotu*.

<sup>38</sup> HO *rājā*. V *rājñā*. P om.

<sup>39</sup> P *bāhyāvalokitaḥ*.

<sup>40</sup> P om. *n° kā°*.

<sup>41</sup> W *ga (?pra) dakṣiṇāvartti*. P *pra-*  
*dakṣiṇāvart°*. HO om. *pra*.

<sup>42</sup> P *anviṣyan kutrāpi na labhe*.

<sup>43</sup> HOV *mahatpravīṇo*. P *mahāpra-*  
*vīro*. W corrupt.

<sup>44</sup> O *mattottara°*.

<sup>45</sup> P om. *kṛṣṇa*.

<sup>46</sup> W *°samaye apareṇa*.

<sup>47</sup> P *bhaviṣyati*. V *bhavate*. W om.

<sup>48</sup> P om. *'haṁ*. O *'yam aham*. W  
om. phrase.

<sup>49</sup> P *tat śrutvā*.

Listen! I wish to see at once the man who gives the bilva-fruits." The attendant said: "As your majesty commands," and went to the outer gate and brought the ascetic. When he had come, he informed the king: "Your majesty, that ascetic who gives the bilva-fruits has been brought and is at the door." The king said: "Bring him in."

Then when the ascetic had been brought in by him, at the sight of the king he felt violent pleasure so that his hair stood up to form, as it were, a coat of armor, and lifting up his right hand he addressed the king in propitiating manner with hundreds of benedictions. Then the king said to the ascetic: "Oh ascetic, why for a long period have we been presented with these priceless jewels in the guise of bilva-fruits? Noble man, tell me what you desire." The ascetic said: "Great king, if you are favorable towards a foreigner, then hear in private and secretly whatever I have to say." Then the retinue at a glance from the king withdrew to a distance. The ascetic said: "King, I am an ascetic named Kṣāntiśīla, a great yogi. Now, as I went over this whole earth respectfully keeping it always on my right,<sup>11</sup> seeking an excellent man, very virtuous and skilled, to help me in a magic performance with a corpse, I found him nowhere. Then when at last I came to this place, I saw a very noble, very clever man, endowed with all good qualities. So if you pay attention to my words, then I shall make known my desire." The king said: "Speak. What you desire, I shall make to come to pass." When he had heard this, the ascetic said: "Your majesty, I invite your attention so that I may attain magic power through a goblin in a dead body. If you assent to the words I utter, then my magic power will become great, and not otherwise."

When he heard that, the great man, the king, became firmly resolved to assent.<sup>12</sup> Then he said to the king: "If you become my helper, then I shall win this magic power. For that purpose, on the fourteenth day of the dark half of the month Bhādra I must take my place in the southern cemetery. On that day at evening, unseen by any other person, you must come to me there in the cemetery. Then at that very time my special desire will be fulfilled. I myself shall explain it to you." When he had heard that, the king said: "So be it. Go, accom-

<sup>11</sup> With the phrase *imām pṛthivīm samastām pradakṣiṇāvartinīm kurvāṇo*, cf. MBh. 3.4031, *pradakṣiṇām yaḥ kुरुते pṛthivīm tīrthatatparaḥ*, and other references given in BR., s. v. *pradakṣiṇa*.

<sup>12</sup> For the construction of the phrase *nṛpatinā 'ṅgīkārāparāyaṇenā 'bhūyata*, see Speyer, *Vedische und Sanskrit-Syntax*, §245.

tava 'bhimatasiddhim kariṣye. ity uktvā rājñā visarjitas tadā kāpālikaḥ svasthānam gataḥ.<sup>50</sup>

samāyāte<sup>51</sup> bhādre māsi kṛṣṇacaturdaśyām<sup>52</sup> rājadvāri samāgatya rājapuruṣamukhena kāpālikena vijñāpyamāno rājā devān pitṛn abhyarcya dinakṛtyaṁ samāpya pradoṣasamayē pareṇā<sup>53</sup> 'nupalakṣito bahir niḥsṛtya kṛpānapānir ekacaro<sup>54</sup> dakṣiṇaśmaśānam kāpālikasamīpam agamat. rājā vadati: kāpālika,<sup>55</sup> aham āgato 'smi. svābhima-taṁ vada.

tataḥ kāpālika rājānam ālokyā<sup>56</sup> harṣotphullanayano rājānam praśaśaṇsa.<sup>57</sup> bho mahārāja, tvam eva paramasāttviko mahāpuruṣaḥ kṛṣṇacaturdaśyām bhādre māsi cakravartī bhūtvā kṛpānamātradvitīyo<sup>58</sup> mahaty evaṁ ghorāndhakāre rātrau matsamīpaṁ śmaśānāyatanaṁ samāyāto 'si. saphalaṁ te janma saṁsāre 'smin. śrutvā rājā savinayam uvāca: bhoḥ kāpālika, brūhi yad abhimataṁ<sup>59</sup> bhavataḥ. śra-vaṇakutūhalena samāyātam. kā me bhītiḥ. tadā kṣāntiśīleno 'ktam: bho mahārāja, mayā<sup>60</sup> mṛtakasiddhiḥ<sup>61</sup> sādhayitavyā. tatra bhavatā mamō 'ttarasādhakena bhavitavyam. etena mama siddhir bhaviṣyati. sādhitāyāṁ tu siddhau bhavatām api siddhir bhaviṣyati.

tac<sup>62</sup> chrutvā rājñā bhanitam: kāpālika, mama siddhir bhavatu na vā tvam ātmanaḥ kāryaṁ sādhyā. mayā kim te kartavyaṁ tad vada. kāpālikeno<sup>63</sup> 'ktam: bho mahārāja, ghargharātaraṁgiṇītre taduttara-syām diśi śiṁśapātāror uttaraśākhāyām lambamāno 'kṣato mṛtaḥ puruṣo yo 'vatiṣṭhate taṁ pātayitvā bahumāyābhāṣiṇaṁ<sup>64</sup> skandhe kṛtvā satvaram taṁ ādāya<sup>65</sup> maunenā<sup>66</sup> "gacchatu bhavān. samāyāte bhavati tad atra nānāvidhapūjopakaraṇaracitamāṇḍale taṁ śavaṁ<sup>67</sup> snāpayitvā devārcaṇaṁ vidhāya mahāmantram<sup>68</sup> samjapya siddhir mayā sādhayitavyā<sup>69</sup> bhavatām abhimataṁ ca bhaviṣyati.

śrutvai 'tad<sup>70</sup> rājā tenai 'va prakāreṇa tatra nadītre gatvā tādrśa-śavaṁ<sup>71</sup> dadarśa. sa ca rājānam<sup>72</sup> avalokya mahābhītim prāptavān.

<sup>50</sup> PV *calitaḥ*.

<sup>51</sup> PV *tataḥ s°*.

<sup>52</sup> P *caturdaśyām kṛṣṇe pakṣe*.

<sup>53</sup> W om. *p° 'nu°*.

<sup>54</sup> P om. *caro*.

<sup>55</sup> HO *kāpālikam*. P om. *aham*, reads *āyāto for āgato*. V *kāpālika 'yam aham* etc.

<sup>56</sup> P *avalokya*.

<sup>57</sup> HW *praśaśaṇsa*. O *praśaśaḥ*.

<sup>58</sup> So W. HO *kṛpānapānimātradvitīyo*. V as HO with *°mātra°*. P *kṛpānadakṣiṇapānimātradvitīyo*.

<sup>59</sup> P *abhilaṣitam*.

<sup>60</sup> P om.

<sup>61</sup> P *mṛtas°*.

<sup>62</sup> O *etat*.

<sup>63</sup> PW *tataḥ k°*.

<sup>64</sup> P om. *māyā*.

<sup>65</sup> HO om. *taṁ*. V *samādāya for t° ā°*.

<sup>66</sup> V *maune mahācchada bhavane for m° "g° bh°*.

<sup>67</sup> O *śavaṁ*. V *param*.

<sup>68</sup> HOV om.

<sup>69</sup> HO *sādhitavyā*.

<sup>70</sup> P *etat śr°*.

<sup>71</sup> PV *°drśaṁ śavaṁ*.

<sup>72</sup> P *ca vetālo r°, om. aval°*.

plish your desire. I shall come to that very place and shall bring about your desired magic power." When the king had spoken thus and dismissed him, the ascetic went to his own abode.

When the month Bhādra had come, on the fourteenth day of the dark half, the ascetic came to the gate of the palace and through the mouth of the king's servant gave the king notice. He, after worshipping the gods and the ancestors and performing the daily rites, at evening unseen by anyone went out alone with a sword in his hand and came to the ascetic in the southern cemetery. The king said: "Ascetic, I have come. Tell me your desire."

Then the ascetic with his eyes opened wide with joy when he saw the king, praised the king: "Oh great king! You only are a truly great man of supreme courage; on the fourteenth day of the dark half of the month Bhādra, though you are universal emperor, yet accompanied only by a sword, you have come by night, despite such deep and terrifying darkness, to me in the cemetery. Your birth comes to fruition in this circle of mundane existence." Hearing this the king said modestly: "Oh ascetic! Say what you desire. I have come because I wish to hear. What cause have I to be afraid?" Then Kṣāntiśīla said: "Oh great king! I must perform magic rites by means of a corpse. In that you must be my helper. Thereby I shall acquire magic power, and when the magic has been accomplished, you also will acquire magic power."

Hearing that the king said: "Ascetic, let magic power be mine or not, perform what you have to do. What must I do for you? Tell me." The ascetic replied: "Great king, on the bank of the river Ghargharā on the northerly limb of the śiṅśapā-tree which is north of the river bank there hangs an unmutilated dead man (i.e. not burnt as corpses usually were). Take him down and when you have put him on your shoulder, though he utters many deceitful words, bring him quickly and come in silence. When you have come, then here in a circle furnished with the various instruments of worship, when I have washed the corpse and worshipped the gods and muttered a great incantation, I shall attain magic power and your desire will be attained."

When he had heard that, the king in just that way went there to the river-bank and saw the corpse as it had been described. And when it saw the king it felt great fear. Then when the king had gone to it



tato rājā tatsamīpam upagamyā tadyākarṣaṇāyā yāvat karam prasārayati tāvad vetālādhiṣṭhitāḥ śavas tadagraśākhāyām gatvā lalāga. tato rājā vihasya<sup>73</sup> mṛtakam abravīt: are tvam<sup>74</sup> mṛtaka, kimartham dūram palāyase. paśya, taruvaram imam āruhya tvām aham avatārayiṣyāmi. tato<sup>75</sup> 'pi sa mṛtakas tadbhityā śākhāyāḥ śākhāntaram palāyate. vikramādityo 'pi bhramaty ekaśākhāyām dhṛtavān. tato rājā svairam svairam taruvaram āruhya kṛpānena dviratikām<sup>76</sup> kartayitvā taror adhaḥsthānān<sup>77</sup> mṛtakam ādāt.<sup>78</sup>

tato mṛtakaḥ patanapīḍavyājenā 'tyuccaiś cakranda.<sup>79</sup> kicikiciśabdam<sup>80</sup> karoti. savinayakākuvādam rājanam avādic<sup>81</sup> ca: bho rājan, kim mayā tava vairatvam ācaritam. yato mām evam jīvalokabahirbhūtam kṛpānam kṛpāpātram vijanavanataruśākhāmātrāvalambinam<sup>82</sup> niraparādham mām katham evam kadhathayasi. patanapīḍayā me 'sthini jarjaritāni. śrutvā rājo 'vāca: bho mṛtaka, nā 'sty atra mama dūṣaṇam. tavai 'śā bhavitavyatā. mā kātaro bhava. tvām aham avaśyam neṣyāmi. ity uktvā yāvad rājā<sup>83</sup> taroḥ sakāśād avalambya<sup>84</sup> punar api śavam grahītum<sup>85</sup> karam prasārayati tāvan mṛtakaḥ palāyitvā taror agraśākhāyām gatvā lagati. mṛtako 'yam anena prakāreṇa vārapaṇcasapta<sup>86</sup> kadhathayati. tadā rājā vimṛśya<sup>87</sup> tarum āruhya tadagraśākhāyām<sup>88</sup> dviratikām<sup>89</sup> kartayitvā mṛtakam pātayitvā tadupari jhampam dattvā patitaḥ.<sup>90</sup> tado 'ccaiḥ<sup>91</sup> krandidam mṛtakam api skandhe samāropya satvaram kāpālikasamīpam gantum<sup>92</sup> ārabhata.<sup>93</sup>

tadā mṛtakadehavartī vetālas tanmaunabhaṅgam<sup>94</sup> cikīrṣu rājanam abravīt: bho rājan, yadi tvayā 'ham niścitam<sup>95</sup> netavyas tadā dvābhyām kathāprahelikayā pathi gamyate. tadā gamanapariśramo na bādhathe. deva, kathām aham kathayāmi. tatra matim dehi. kim tu kathāyām<sup>96</sup> samdeho 'sti. iti vijñāya<sup>97</sup> tadbhaṅjanam<sup>98</sup> nā 'carati

<sup>73</sup> P om.

<sup>74</sup> PV om. *tvam*. W are re, and *ta[m]* before *dūram*.

<sup>75</sup> HO *tatrā*.

<sup>76</sup> P *dvivāṭikām*. W *vivāṭikāyām*.

<sup>77</sup> HOP *adhaṣṭhā*. W *adhaṣṭan*. V *vadhaṣṭhānān*.

<sup>78</sup> W *avapātayāt*. P *mṛtakapātayāt*.

<sup>79</sup> HO *cakrandya*. W *cakrantāḥ*. P *sa samkrandya*.

<sup>80</sup> P *cikicikiś*.

<sup>81</sup> P *abravīt*, om. *ca*.

<sup>82</sup> HO °*mātram aval*. W °*śākhāyām-trāval*.

<sup>83</sup> HO *rājñā*.

<sup>84</sup> P *ālambyam*.

<sup>85</sup> HOV *grh*°.

<sup>86</sup> Not in W.

<sup>87</sup> HO *vimṛśya*.

<sup>88</sup> P °*śākhām*.

<sup>89</sup> P *dvivāṭikām*. Not in W.

<sup>90</sup> W *pataṭāḥ*. P *papāta*. V *patati*.

<sup>91</sup> P *taduccaiḥ*.

<sup>92</sup> P *upagantum*.

<sup>93</sup> HOV *ārabhat*.

<sup>94</sup> P *rājamaun*°.

<sup>95</sup> P n° *tvayāham avaśyam net*°.

<sup>96</sup> V k° *praśno 'sti tasyo 'ltaram vijñāya na bhaṇasi cet tadā mahāpātākī bhavasi avijñāte pātakam nā 'sti*.

<sup>97</sup> P om.

<sup>98</sup> HO *tadbhramam*.

and stretched out his hand to draw it towards him, the corpse which was inhabited by a goblin went to the topmost branch of that tree and hung there. Then the king laughed and said to the corpse: "Listen, you corpse! Why are you trying to escape far away? See! I shall climb this noble tree and bring you down." Then the corpse through fear of him fled from that limb to another. As it moved, however, Vikramāditya caught it on a single branch.<sup>13</sup> Then the king, when he had climbed the great tree very cautiously, dealt a sharp blow<sup>14</sup> with his sword and carried off the corpse from below the tree.

Then the corpse, pretending pain from the fall, cried very loudly. It made a noise "kici-kici," and addressed the king with words of courteous lamentation: "Oh king! What enmity have I shown towards you? Therefore when I am thus excluded from the world of men, miserable, worthy of pity, merely hanging on the limb of a tree in a solitary forest, unoffending, why do you thus trouble me? Through the pain of falling my bones have been broken in pieces." Hearing him the king replied: "Oh corpse! There is no fault of mine in this matter. This is your fate. Do not be afraid. I shall certainly carry you off." While the king, having said this, got down from the tree and put forth his hand to seize the corpse again, the corpse fled and went to the topmost branch of the tree and hung there. That corpse in this way troubled him five or six times.<sup>15</sup> Then the king after reflecting climbed the tree and when he had dealt its topmost branch a sharp blow and had made the corpse fall, he jumped and fell upon it. Then, though the corpse cried aloud, he put it on his shoulder and started to go quickly to the ascetic.

Then the goblin that dwelt in the body of the dead man, desiring to break the king's silence, said to him: "Oh king! If you must certainly carry me off, then the two of us will go along the road with riddles based on stories. Then the fatigue of the journey will not trouble us. Your majesty, I shall tell a story. Pay attention to it. But there is a question in the story. If, understanding it, you do not solve it, then you will

<sup>13</sup> Take *bhramaty* as a loc. absolute with subject unexpressed, and supply an acc. object of *dhṛtavān* (loose syntax; compare story 4, notes 3 and 10).

<sup>14</sup> On *dviratikā*, see Intro. §8.

<sup>15</sup> The phrase *vārapañcasapta* means "five or seven times"; I have adapted

it to English idiom. For such unclassical compounds with numerals below ten as final member, see Wackernagel, *Altindische Grammatik*, 3, §200f. For disjunctive numeral compounds, *ib.* §197b and c.

bhavāṁs tadā mahāpātakī bhavati. avijñāya<sup>99</sup> pātakaṁ nā 'sti. ity uktvā kathayati:

## STORY 1

asti tridivataramgiṇī<sup>1</sup> vārāṇasī.<sup>2</sup> tatra pratāpamukuto nāma rājā babbhūva. tasya mahādevī somaprabhā nāma. tasyām anena rājñā vajramukuto nāma<sup>3</sup> tanayaḥ samutpāditaḥ. tasya vajramukutasya prānasamaḥ sakhā sāgarasyeśvarasya<sup>4</sup> sāmdhivigrahikasya tanayo buddhiśārīro babbhūva. tena mitravareṇa saha nānāśāstrābhyāsaṁ kurvaṇo vividhasukham anubhavan kālāṁ nayamānas tasthau.

athai 'kadā taṁ buddhiśārīraṁ mitram<sup>5</sup> ādāya hayavaram āruhya mṛgānveṣaṇāya kautukavaśād vanam praviveśa. tato mṛgānveṣaṇaśrāntaḥ kṣutpipāsārdito vajramukuto buddhiśārīram abravīt: sakhe, sarovaram ālokaya.<sup>6</sup> tatra snātvā mṛṇālādikaṁ<sup>7</sup> khāditvā kṣudhopaśamanaṁ kṛtvā<sup>8</sup> susthau<sup>9</sup> bhavāvaḥ. ghoṭakāv api pāṇīyaṁ pītva samarthau<sup>10</sup> bhavetām.<sup>11</sup> tatas tatra gatvā snānam ācarya jalapānaṁ kṛtvā sarastīre mitreṇa saha kathālāpaṁ kurvan mṛṇālādikaṁ khādan kumāraḥ kṣaṇaṁ viśaśrāma.<sup>12</sup>

atrā 'ntare tat sarovaram<sup>13</sup> snātum ekā kanyā trailokyamohinī sakhiśataparivṛtā<sup>14</sup> samāgatavati. tām ālokya vajramukuto madanapīḍito 'bhavat. sā 'pi vajramukutasya saundaryam ālokya kāmaśarahatā satī svābhiprāyaṁ upāyena darśitavati. nijaśekharotpalād<sup>15</sup> ekam<sup>16</sup> utpalam ākr̥ṣya kaṇārpitam kṛtvā dantahataṁ vidhāya hṛdaye padmam ekam āropya jalakṛidāṁ samāpya svasthānaṁ yayau.

tasyām<sup>17</sup> gatāyām vajramukutaṁ mūr̥chitam avalokya buddhiśārīro vadati: sakhe, kim etat. kumāraḥ kathayati: ye 'yam atra snānār-

<sup>99</sup> P *avijñāpaya*.

<sup>1</sup> HO °*ginī*. W has a longer sentence with *tridaśataramgiṇī*.

<sup>2</sup> HO *vārāna*°.

<sup>3</sup> P °*tanāmā*.

<sup>4</sup> P *sāgarasyeśvarasya*. W om.

<sup>5</sup> HO *śarīramitram*.

<sup>6</sup> P *avaloka*.

<sup>7</sup> HO *mṛlād*°.

<sup>8</sup> HO *cakāra*.

<sup>9</sup> s° *bh*° not in MSS. V has it and something like it is necessary.

<sup>10</sup> HO °*riho*.

<sup>11</sup> P *bhavatām*.

<sup>12</sup> P *viśrāma*.

<sup>13</sup> P *tatsarovare*.

<sup>14</sup> HPV *sakhi*°. W om.

<sup>15</sup> V °*paleṣu*.

<sup>16</sup> PV *u*° *e*°.

<sup>17</sup> P *tasyā*.

commit a great sin.<sup>16</sup> If you do not understand it, there is no sin." When he had said this, he told the story:

### 1. HOW PRINCE VAJRAMUKUṬA MARRIED PADMĀVATĪ<sup>1</sup>

There is a city Benares which is on the Heavenly river.<sup>2</sup> There a king lived named Pratāpamukūṭa.<sup>3</sup> His chief queen was named Soma-prabhā.<sup>4</sup> She bore to that king a son named Vajramukūṭa.<sup>5</sup> That Vajramukūṭa had a friend who was dear to him as his life, Buddhiśārīra, the son of Sāgaśvara, the minister of peace and war.<sup>6</sup> With that excellent friend he continually passed the time, studying the various sciences and enjoying manifold pleasures.

Then one day with his friend Buddhiśārīra, mounted on an excellent horse he entered the forest to hunt deer for sport. Wearied at last by hunting the deer and afflicted with hunger and thirst Vajramukūṭa said to Buddhiśārīra: "Friend, see the fine lake. When we have bathed there and eaten lotus-fibres and such food and so appeased our hunger, we shall be comfortable. Let the horses also drink water and become fit." When he had gone there, performed his ablutions and drunk water, the prince rested for a while on the shore of the lake, conversing with his friend and eating lotus-fibres and such food.

In the meantime a girl, who fascinated the three worlds, accompanied by a hundred companions, came to that fine lake to bathe. Seeing her Vajramukūṭa was overwhelmed by love. She too when she saw Vajramukūṭa's handsome form was struck by love's shaft and let him see her feelings by means of an artifice. Having drawn a lotus from the lotuses of her garland,<sup>7</sup> she placed it over her ear, struck it on her teeth, and then fastened a water-lily at her heart. When she had finished her sport in the water, she went home.

When she had gone, Buddhiśārīra saw that Vajramukūṭa was stupefied and said: "Friend, what does this mean?" The prince told him:

<sup>16</sup> At the end of the first story, the vetāla says in S. that if the king does not answer, his head will burst, in Ś. that his heart will burst.

<sup>1</sup> In general outline S and Ś. agree with this version. Differences of detail will be noticed below.

<sup>2</sup> *tridivatarāṅgiṇī* is a bahuvrīhi based on a descriptive compound with an appositional noun as former member; see Whitney, *Sanskrit Grammar*, §§1280d and 1302. Tridiva = the Ganges; cf. *tridaśa* of W. S. calls the river *svargatarāṅgiṇī*; K. and Ś. omit.

<sup>3</sup> = Glory-crowned.

<sup>4</sup> = Having the splendor of the moon. Also in K. S. and Ś. do not mention her.

<sup>5</sup> = Diamond-crowned.

<sup>6</sup> Buddhiśārīra = the embodiment of reason. In S. and Ś. he is said to be *mantriputra* and his father's name Sāgaśvara = lord of the sea, is omitted.

<sup>7</sup> *nijāśekharotpala* may mean "the lotus which was her garland, i.e. her garland which seemed like a lotus."

tham āgatā sā mama<sup>18</sup> prāṇān grhītvā gatavati 'ti viṣaṇṇaḥ<sup>19</sup> sthitaḥ. tato buddhiśārīreṇo 'ktam: mitra, kātaro mā<sup>20</sup> bhava. sā 'pi kāmapi-  
ḍitā svābhiprāyaṁ darśayitvā gatvā 'ste.<sup>21</sup> kumāreṇo 'ktam: kena  
hetunā bhavatā lakṣitam<sup>22</sup> idam. buddhiśārīraḥ kathayati: mitra,<sup>23</sup>  
niśaṣekharād utpalam ekaṁ karṇe tayā 'kṛṣya yad<sup>24</sup> arpitam tenā  
'bhiprāyeṇa śekharadeśasya rājā karṇotpalanāme<sup>25</sup> 'ti vijñāpitam. tad  
utpalam ced dantahataṁ vihitam tena dantāghātasāṁdhivigrahikasya<sup>26</sup>  
tanayā. aparaṁ padmam ekaṁ hṛdaye samāropya gatā. tenā 'bhi-  
prāyeṇa padmāvatīnāmadheye<sup>27</sup> 'ti prabodhitaḥ kumāro vadati: sakhe,  
kṣipraṁ tatra gamyatām.

tato yuvarājam ādāya buddhiśārīro gatvā—tatra vṛddhā dāśī sthitā—  
tasyāḥ prītim utpādyā tatrai 'vā 'vāsasthānam<sup>28</sup> akarot. tayo 'ktam  
tadā: kau bhavantau kimartham vā<sup>29</sup> 'trā 'gatau. tayā prṣṭau tāv abhi-  
hitau: ayi vṛddhe, rājaputrāv āvāṁ paryaṭanaśīlāv atrā 'yātau.<sup>30</sup> ayi  
vṛddhe, tavā 'vasthā katham etādṛśi. tat kathyatām. tataḥ sā rudatī  
brūte: dantāghātasya sāṁdhivigrahikasya<sup>31</sup> duhituḥ padmāvatyā dhā-  
trīsvasā 'ham. tayā bhaginyā saha kalaham<sup>32</sup> akārṣam. tataḥ<sup>33</sup> padmā-  
vatyā kopena mahyam<sup>34</sup> kiṁ cin na dīyate. viśeṣataś ca putro me  
dyūtakāraḥ sarvasvaṁ vinaṣṭam kṛtvā palāyitaḥ. etena mama bhak-  
tavastraṁ na sidhyati.<sup>35</sup> yuvayor dharmāśīlayor akhilam eva<sup>36</sup> kathi-  
tam mayā. tac chrutvā paridhānavastraṁ dattvā tābhyām uktam: ayi  
vṛddhe, āvayoḥ kapardakena dravyādikam āñiya dehi. tava poṣaṇam

<sup>18</sup> P me.

<sup>19</sup> P śrutvā v°.

<sup>20</sup> P mā k°.

<sup>21</sup> PV gatā for gatvāste.

<sup>22</sup> P bhaṇitam for l° i°.

<sup>23</sup> P yato m°.

<sup>24</sup> P om.

<sup>25</sup> HP °palam nāme.

<sup>26</sup> V dantagh° in this place only. W has both forms.

<sup>27</sup> HOV °dheyā prabodhitaḥ. P °dheyā iti prab°. Not in W.

<sup>28</sup> PV 'vasthānam. O om. from nam of °sthānam through 'vasthā 3 lines below.

<sup>29</sup> P rātrāvāgatau for vātrāgatau.

<sup>30</sup> H 'y° sma. V 'y° svaḥ. P 'y° tābhyām rājaputrābhyām prṣṭā iti.

<sup>31</sup> HO sātīvi°.

<sup>32</sup> P kasmīn samaye k° ācaritam.

<sup>33</sup> P tac chrutvā for tataḥ.

<sup>34</sup> P om.

<sup>35</sup> V siddhati.

<sup>36</sup> HO om.



"She who came here to bathe has stolen my life and is gone." So saying he remained there downcast. Then Buddhīśarīra said: "Friend, do not be disheartened. She also went away afflicted by love after she had shown her feelings." The prince said: "By what means have you perceived that?" Buddhīśarīra told him: "Friend, when she plucked a lotus from her garland and placed it over her ear,<sup>8</sup> through that indication she meant king Karpotpala (= having a lotus over the ear) of the Śekhara-land (= Garland-land). Since she struck the lotus against her teeth, therefore she is the daughter of Dantāghāta (= a blow of the teeth, a bite), the minister of peace and war. Furthermore, she went away after she had fastened a water-lily at her heart. By that indication she informed you that her name is Padmāvatī (= possessing water-lilies)." When he had been thus informed, the prince said: "Friend, let us go there quickly."

When Buddhīśarīra had gone there with the prince—in that place lived an old servant-woman—he made her well-disposed, and lodged in that very place. She then said: "Who are you and why have you come here?" Thus questioned by her, they answered: "Old woman, we are princes. Since we are disposed to wander, we have come here. Old woman, why are you in this condition? Tell us." Then she weeping said: "I am the sister of the nurse of Padmāvatī<sup>9</sup> who is the daughter of Dantāghāta, the minister of peace and war. I had a quarrel with my sister. Therefore Padmāvatī is angry and gives me nothing. And in addition to that, my son, who is addicted to gambling, lost all my property and ran away. Therefore I cannot get anything to eat or wear. I have told you two virtuous youths everything." When they had heard that, they gave her an outer garment and said: "Old woman, with this cowrie get food and other necessities and give

<sup>8</sup> In Ś. Padmāvatī takes a *padma* from her hair and places it successively over her ear, between her teeth, at her heart and at her feet. The city was called Karpakubja = ear-crooked. She is the daughter of Dantāghāta = Dantāghāta. Putting it over her heart meant that the prince had gained her heart. The last action meant that her name was Padmāvatī, apparently a play on the words *pāda* = foot, and Padmāvatī. In S. she put an *utpala* in her ear, then performed *dantaracanā*, i.e. cleaning of the teeth, then put a *padma* on her head and laid her hand upon her heart. These operations sig-

nified that she lived in Karpotpala's kingdom, that she was the daughter of a *dantaghātaka*, an ivory-carver, named later in the text Saṃgrāma-vardhana, that her name was Padmāvatī, and that her heart was the prince's. K. is as S., except that the *dantaracanā* is replaced by crushing between the teeth.

<sup>9</sup> In Ś. the old woman is a *parivrājikā*, a religious mendicant, who has access to Padmāvatī. In S. she is a nurse of P.'s father, impoverished by her son's gambling. K. does not mention the son and calls the old woman a *garbhadāśī* in Saṃgrāma-vardhana's household.

āvābhyām kartavyam. tatas tayā prāptavastrayā dravyādikam āniya dattam. evaṁ vidhinā<sup>37</sup> nityam eva vṛddhā tayoh sevām ācarati.

atha tasyām prītayām ekadā buddhiśārīreṇo 'ktam: ayi vṛddhe, mama tāmbūlapuṣpaṁ grhītvā padmāvatyāḥ sthānaṁ gaccha. mamai 'tad dravyādikam ālokyā tvām prati kopam<sup>38</sup> tyakṣyati.<sup>39</sup> dravyādikam dattvā vadiṣyasi: tvayā sarovaratīre yau kumārau samālokitau tāv<sup>40</sup> āgatau staḥ. tato vṛddhā gatvā tasyai<sup>41</sup> tad<sup>42</sup> dravyādikam adāt. rahasyaṁ ca<sup>43</sup> jagāda. tataḥ padmāvati kopānvitā sati karpūreṇa tasyā vadanam nijadaśabhir aṅgulibhir<sup>44</sup> aṅkitavati.<sup>45</sup> tato vṛddhā grham āgatya 'sukhīn<sup>46</sup> bhūtvā buddhiśārīre vṛttāntaṁ nivedayām āsa. tac chrutvā vajramukuṭo murchita iva bhūmau nipapāta.<sup>47</sup> buddhiśārīro vṛddhām toṣayitvā mitram api prabodhayati:<sup>48</sup> sakhe, kātaro mā bhava. kāryasiddhir<sup>49</sup> āste. sā vṛddhā vadanam<sup>50</sup> karpūreṇa daśabhir aṅgulibhir<sup>51</sup> yad aṅkitavati tena jñāpayati:<sup>52</sup> śuklā daśamī 'yam. śuklapakṣam apekṣaye<sup>53</sup> 'ti.

atha<sup>54</sup> kṛṣṇapakṣe samāyāte tāmbūlapuṣpaṁ<sup>55</sup> dattvā tasyāḥ sthānaṁ vṛddhām preṣayām āsa. vṛddhā tasyai tāmbūlādikam<sup>56</sup> dattvā rahasyaṁ jagāda. tataḥ kruddhā sā tasyā vadane 'ṅgulitrayeṇa<sup>57</sup> kuṅkumaṁ dattavati. tato rudati sā grham āgatya tasyāś ceṣṭām<sup>58</sup> tayoh kathitavati. sā ca<sup>59</sup> buddhiśārīreṇa toṣeṇa vacanāmṛtenā 'pyāyitā. kumāro vadati: sakhe, kāryasiddhir na bhūtā. buddhiśārīreṇo 'ktam: mitra, vṛddhā vadane yat tayā masṛṇakuṅkumasahitam aṅgulitrayaṁ dattaṁ tenā 'tmano 'dya 'rtukālatām jñāpitavati.

atha dinatraye gate sati<sup>60</sup> tena tena prakāreṇa tasyāḥ sthānaṁ sā prasthāpitā. padmāvati ca<sup>61</sup> vṛddhām avalokya sakhir ādideśa dauvārikam<sup>62</sup> ca puradvāram avaroddhum: eṣā vṛddhā dāśī śataikena hanya-

<sup>37</sup> P *vidhānena*.

<sup>38</sup> P *sā k°*.

<sup>39</sup> MSS. and V °*kṣati*.

<sup>40</sup> O om. *t° ā°*. P *tāv atrāgatau*, om. *staḥ*.

<sup>41</sup> HO *tasyaiva*.

<sup>42</sup> P om.

<sup>43</sup> HO om.

<sup>44</sup> P *aṅgulibhir*. O om.

<sup>45</sup> W *akṣitavati*.

<sup>46</sup> MSS. and V °*gatyasukh°*.

<sup>47</sup> O *nipāta*.

<sup>48</sup> PV *prābodayat*.

<sup>49</sup> P *bhavataḥ k°*.

<sup>50</sup> P *v° sā*.

<sup>51</sup> P *aṅgulibhir*.

<sup>52</sup> P *jñāpayeti*.

<sup>53</sup> HOP *śuklapakṣāpekṣ°*. V °*pakṣam apekṣasva*, om. *iti*.

<sup>54</sup> P *tataḥ*.

<sup>55</sup> HO *t° tasyā sth° v°*. P om. *v°*. V om. *dattvā*, reads *vṛddhayā*.

<sup>56</sup> P *tāmbūlaṁ*.

<sup>57</sup> O 'ṅgalitr°. W 'ṅgalitr°.

<sup>58</sup> HO *ceṣṭān*.

<sup>59</sup> P om.

<sup>60</sup> P om.

<sup>61</sup> P om.

<sup>62</sup> PV *dauvār°*. O *dautābhivārikam*.

them to us. We will support you." Then she, when she had received clothes, brought food and so on and gave it to them. So the old woman thus continually gave them due service.

When she had become friendly to them, one day Buddhīśārīra said: "Old woman, take betel and flowers from me and go to Padmāvatī's house. When she has seen the food and the other things that I send, she will give up her anger towards you. When you have given her the food and other things, you will say: 'Those two princes whom you saw on the bank of the lake have come here.'" Then the old woman went and gave her the food and other things and delivered the private message. Then Padmāvatī angrily marked the old woman's face with camphor with her ten fingers. The old woman came home unhappy and told her story to Buddhīśārīra. When he had heard that, Vajramukuta fell on the ground as if insensible. When Buddhīśārīra had calmed the old woman, he informed his friend also: "Friend, do not be discouraged. Success is yours. When she marked the old woman's face with camphor with her ten fingers, thereby she informed us: 'This is the tenth day of the light half of the month.'<sup>10</sup> Wait during the light half of the month."

When the dark half had come, by the old woman he sent betel and flowers to her house. The old woman gave her the betel and other things and delivered the private message. Then angrily Padmāvatī put saffron on her cheek with three fingers. Weeping she returned home and related to them what Padmāvatī had done. Thereupon Buddhīśārīra filled her with contentment by the ambrosia of his words. The prince said: "Friend, success has not come." Buddhīśārīra replied: "Friend, when she put three fingers covered with soft saffron on the old woman's face, thereby she informed us that today is the time of her menstruation."<sup>11</sup>

Then when three days had gone, with the same gifts as before she was sent to Padmāvatī's house. Padmāvatī, when she saw the old woman, gave orders to her companions and to the doorkeeper to close the gate.

<sup>10</sup> The camphor makes a white mark which signifies the moon. Ś. has instead of *karpūra*, *śrīkhaṇḍa* and *candana*, i.e. sandal-paste. *candana* is perhaps used with thought of *candra* = the moon. S. has the same word as this version. Both S. and Ś. interpret the action as meaning that the remaining ten days of the light fortnight must elapse before an assignation can be made.

<sup>11</sup> Ś. also has *kuṅkuma*, saffron. S. says that the fingers were *sāktaka*, "dyed with red lac." This part of the sign-language is based on the formal connection felt between *rajas*, "menstruation" and the root *raj*, "to red-den." The other versions, except K., make it explicit that a delay of three days was necessary until her purificatory ablutions had taken place.

tām. vāṭikāyām iyam aśokavṛkṣapradeśe prācīrasyo 'ttaravartmanā<sup>63</sup> nihsāryatām bhavatībhīr iti.<sup>64</sup> sā vṛddhā tābhis tenai 'va matena<sup>65</sup> nihsāritā. sā ca gr̥ham<sup>66</sup> āgatya yuvarājayo rahasyaṁ nigaditavati. tac chrutvā buddhiśārīro brūte: padmāvatyā bhavato<sup>67</sup> gamanārthaṁ vyājaṇa panthā darśitaḥ. tad adya tayā saha tava kṛdā bhaviṣyati. tato buddhiśārīreṇa prasthāpito vajramukūṭo vṛddhānihsāraṇābhivṛkṣa-  
tībhūtena pathā samupāgatya padmāvatyā samam aśeṣasukham<sup>68</sup> anubhavaṁ tasthau. tasyā<sup>69</sup> guṇagrāmaṁ buddhiśārīre nityam āgatya kathayati.

athai 'kadā padmāvatyo 'ktam: prāṇeśvara, divase kva gatas<sup>70</sup> tiṣṭhati bhavān. tac chrutvā kumāreṇo 'ktam: mama prāṇeśvarasakhā<sup>71</sup> buddhiśārīro yatrā 'sti.<sup>72</sup> tac chrutvā tayā pāpakārīṇyā manase 'ti cintitam: yadi vicakṣaṇo 'sti mama prāṇeśvaram ādāya svadeśaṁ yāsyati.<sup>73</sup> tadā 'ham etasya virahe kathaṁ jīvayiṣyāmi. tatas taṁ nihatya kālaṁ nayāmi. tato mahatā 'dareṇa viśasahitadravyaṁ buddhiśārīrāya prasthāpitavati. buddhiśārīro matimān<sup>74</sup> dravyam avalokyā 'vagatatattvo<sup>75</sup> mitrāya jñāpayām āsa: mitra, atra sthātum idānīm na yunakti.<sup>76</sup> kumāreṇo 'ktam: katham etad vada.<sup>77</sup> mitra, viśasahitabhakṣyadravyam<sup>78</sup> avalokaya.<sup>79</sup> tato vicārya tadbhakṣaṇa-mātreṇa jantum<sup>80</sup> ekaṁ mṛtam avalokya vajramukūṭo brūte: mitra, pāpiṣṭhām etāṁ nihatya svadeśo<sup>81</sup> gantavyaḥ. buddhiśārīro brūte: mitra, ne 'yaṁ vadhyā, yato bhavatsu<sup>82</sup> strīvadhahe tuḥ. tasmād bud-dhye 'yaṁ svadeśe<sup>83</sup> netavyā. kumāreṇo 'ktam: katham etat sambhava-ti. aneno<sup>84</sup> 'ktam: upāyaṁ kariṣyāmi.

ity eva kāle karṇotpalasya rājñāḥ śiśuḥ sundaro ḍākinyā khāditaḥ. upāyāvasaram<sup>85</sup> prāpya buddhiśārīro vajramukūṭam abravīt: sakhe, tvam adya gatvā<sup>86</sup> padmāvatyā samam aśeṣakṛdāṁ kṛtvā tasyāṁ nidrāṁ<sup>87</sup> gatāyāṁ sarvābharaṇam ādāya lauhaśalākayā taddakṣiṇorau rekhātrayaṁ kṛtvā matsamīpam āgamiṣyasi 'ti. ahaṁ śmaśānaṁ gatvā

<sup>63</sup> P *prācīroṭti*°.

<sup>64</sup> P *bhavatītīritā*.

<sup>65</sup> HO *mate*.

<sup>66</sup> P *svagṛham*.

<sup>67</sup> P *bhavator*.

<sup>68</sup> P *aśeṣaratīśukham*.

<sup>69</sup> P *sa vajramukūṭas t*°.

<sup>70</sup> PV *gatvā*.

<sup>71</sup> P *prāṇasamasakhā*. V *prāṇasakhā*.

<sup>72</sup> P *'ste*.

<sup>73</sup> PV *yāti*.

<sup>74</sup> HO *mahimāna*. V *mahimāna*.

<sup>75</sup> P *°ttvopi*.

<sup>76</sup> HO *bhunakti*.

<sup>77</sup> P *for vada m*°, *uktaṁ yato m*°.

<sup>78</sup> P *om. bhakṣya*.

<sup>79</sup> PV *avalokya*.

<sup>80</sup> P *mṛtaṁ jantum*, *om. ekaṁ*.

<sup>81</sup> HO *svadeśe*.

<sup>82</sup> P *bhavat str*°. V *bhavān strīva-dhamahāpātākī bhaviṣyati*.

<sup>83</sup> P *svadeśaṁ*.

<sup>84</sup> P *buddhiśārīreṇo*. V *teno*.

<sup>85</sup> P *tata u*°.

<sup>86</sup> HO *om*.

<sup>87</sup> HO *nidrāyāṁ*.

"Let this old slave woman be beaten with a hundred blows.<sup>12</sup> Send her forth by the road north of the wall near the aśoka-tree in the garden." They sent the old woman forth according to those very instructions. She went home and gave the two princes the private message. When he had heard that, Buddhīśārīra said: "Padmāvati by artifice has shown you the way to come. So today you shall sport amorously with her." Then when Vajramukūṭa had been sent by Buddhīśārīra and had arrived by the path indicated by the expulsion of the old woman, he continually enjoyed all pleasures with Padmāvati.<sup>13</sup> On his return he always told Buddhīśārīra of her many fine qualities.

One day Padmāvati said: "Lord of my life, in the daytime where do you go and stay?" In answer to that the prince said: "Where Buddhīśārīra is, the friend who is the lord of my life." Hearing that, that villainous woman thought thus in her mind: "If he is a wise man, he will take with him the lord of my life and will go to his own country. Then how shall I live separated from him? So I shall kill him and then pass the time with my lover." Then with great show of respect she sent to Buddhīśārīra poisoned food. Buddhīśārīra, being wise, when he looked at it, knew the truth and informed his friend: "Friend, it is not profitable now to stay here." The prince said: "How is that? Tell me." "Friend, look at the poisoned food." Then when he had considered and had seen an animal<sup>14</sup> die merely by eating it, Vajramukūṭa said: "Friend, we must kill that most wicked woman and go to our own country." Buddhīśārīra replied: "Friend, she must not be killed, since the crime of murdering a woman would attach to you. Therefore by wit she must be brought to our country." The prince said: "How can that be done?" He answered: "I shall invent a plan."

At that very time king Kaṇṇotpala's beautiful son was eaten by a *ḍākinī*.<sup>15</sup> Having now obtained the opportunity for his stratagem, Buddhīśārīra said to Vajramukūṭa: "Friend, when you have gone today and sported in various ways with Padmāvati, after she has gone to sleep, take all her ornaments, make three marks on her right thigh with a pointed metal instrument and come to me. I shall go to the

<sup>12</sup> On *śataika* see Intro. §8.

<sup>13</sup> In *Ś.* the old woman is bound and ejected through a back gate. In *S* she is feasted by P. and sent out by a tortuous road because an elephant had run amok. K. has an expanded account of the meeting of the lovers.

<sup>14</sup> In the other versions, as well as in

W, the food is tried on a dog. In *Ś.* the sending of food takes place after one night of pleasure.

<sup>15</sup> A *ḍākinī* is defined as a female spirit in Kālī's train, who eats human flesh. In *Ś.* the eating of the king's son is omitted. In *S.* it is merely the death of the king's son that gives the pretext.



yogino veśadhārī<sup>88</sup> bhavāmi.<sup>89</sup> ity<sup>90</sup> uktvā buddhiśārīro dhustūrādikena modakaṁ kṛtvā tenai 'va prakāreṇa vajramukuṭaṁ prasthāpitavān. vajramukuṭo 'pi tat sarvaṁ samācaritavān. vajramukuṭas tatra gatvā 'śeṣaratikriḍāṁ kurvan dhustūrādikaracitamodakaṁ tām bhakṣayitavān. sā 'pi tat khāditvā nirbhayaṁ nidrāṁ gatavatī. atrā 'vasare vajramukuṭo lauhaśalākayā tasyā dakṣiṇorau rekhātrayaṁ dattvā nānālaṁkāraṁ ādāya buddhiśārīrasamīpaṁ samāgataḥ.

tataḥ sā padmāvatī prabodhaṁ saṁprāpya vajramukuṭahīnāṁ śayyāṁ avalokya bahuvīdhaṁ vilapantī sarvālaṁkārahīnā katham api prātar bhūtvā<sup>91</sup> pitarāṁ abravīt: tāta, mama sarvālaṁkāraś caureṇā 'dyā 'pahṛtaḥ. sāmādhivigrahiko<sup>92</sup> 'pi rājānaṁ jñāpayāṁ āsa. tato<sup>93</sup> rājā caurānveṣaṇāya duḥśādhū<sup>94</sup> ādideśa.

tasminn eva samaye buddhiśārīro vajramukuṭaṁ abravīt: sakhe, svarṇavaniggrhaṁ<sup>95</sup> gatvā<sup>96</sup> 'laṁkāraṁ vikriṇātu bhavān. tatas cauraṁ kṛtvā ko 'pi tvāṁ ākarṣati. tadā vadiṣyasi.<sup>97</sup> nā 'haṁ cauraḥ. kiṁ tu yogino<sup>98</sup> 'laṁkāravikrayaṁ ācarāmi. yadi madvacane saṁpratyayo nā 'sti tadā śmaśānavāsiṇaṁ yoginaṁ upagamyā pratisaṁdhānaṁ kuru. sa yady etan nā 'ṅgikaroti tadā samucitaṁ phalaṁ dāsyasi.<sup>99</sup> iti nigadya tam ādāya matsamīpaṁ āgamiṣyasi.<sup>100</sup> bhavati matsamīpaṁ āgate<sup>101</sup> mayā tasyo 'ttaraṁ dātavyam.

tatas<sup>102</sup> tadupadeśeṇa svarṇavaniggrhaṁ gatavantam alaṁkāraṁ vikriṇānaṁ caurānveṣaṇaṁ kurvāṇo vajramukuṭaṁ dhṛtavān. ayaṁ tvāṁ cauro 'si kṛtvā duḥśādhū<sup>103</sup> rājānaṁ jñāpayāṁ āsa: deva, padmāvatyāḥ sarvābharanaśametaś<sup>104</sup> cauro 'yaṁ prāptaḥ. rājā ca<sup>105</sup> tasya śiraś chettum ādideśa.<sup>106</sup> atha vajramukuṭo vadati.<sup>107</sup> deva, nā 'haṁ cauraḥ. kiṁ tu yogino<sup>108</sup> 'laṁkāravikrayaṁ karomi. sa<sup>109</sup> yogi śma-

<sup>88</sup> MSS. and V veśa°. HO °dhārīno.

<sup>89</sup> P bhaviṣyāmi.

<sup>90</sup> For passage from ity through samprāpya, 7 lines down, HOV only: tato vajramukuṭas tat sarvaṁ ācaritavān. tataḥ padmāvatī buddhvā.

<sup>91</sup> O bhūtā. W uthāya. V utthāya. P bahir for pr°.

<sup>92</sup> P for sentence: tat śrutvā s° 'pi mahatā krodhena r° vijñāpayāṁ āsa.

<sup>93</sup> P tat śrutvā rājāpi c° mahārambhena.

<sup>94</sup> HO °dhūm. W dauḥmadhikaḥ. V nagarapālāṁ.

<sup>95</sup> HOV °vaṇikagr°.

<sup>96</sup> P g° bhavān sarvālaṁkāraṁ v°.

<sup>97</sup> HO vadiṣyati.

<sup>98</sup> P yogino mahāpuruṣasya sarvālaṁkāraḥ tena yoginā 'laṁkāravikra-

yāya prerito 'haṁ tad vākyam ācarāmi.

<sup>99</sup> P dātavyam bhavatā for dāsyasi.

<sup>100</sup> P āgantavyam.

<sup>101</sup> HO °samīpāgate. V °samīpagate.

<sup>102</sup> HOV for tatas to kṛtvā 2 lines below: tato vajramukuṭaṁ svarṇakāra-vīthikāyāṁ alaṁkāravikriyāmānaṁ (O om. vīthikāyāṁ alaṁkāra. HO °vikrayāmānaṁ) vidhṛtya. P as text, but reads 'sti for 'si 2 lines below.

<sup>103</sup> P °śādhūḥ. V nagarapālo.

<sup>104</sup> P °ālaṁkāraś°.

<sup>105</sup> P rājāpi.

<sup>106</sup> P duḥśādhūm ā°.

<sup>107</sup> P brūte.

<sup>108</sup> P yogino mahāpuruṣasya alaṁkāraṁ vikrayaṁ karomi.

<sup>109</sup> P sa ca.

cemetery and wear the dress of an ascetic." When he had said this, Buddhīśārīra made a sweetmeat of thorn-apples and the like and in the usual manner sent Vajramukūṭa off. Vajramukūṭa then carried out all that plan. When he had gone there, as he sported amorously in various ways, he made her eat the sweetmeat prepared with thorn-apple and other ingredients. When she had eaten it, she went to sleep without fear.<sup>16</sup> At that moment Vajramukūṭa made three marks on her right thigh with the metal instrument and when he had taken all her ornaments, he went to Buddhīśārīra.

Then when Padmāvatī had awakened and saw that Vajramukūṭa was gone from the bed, lamenting much, bereft of all her ornaments, she managed somehow to live until morning, and then said to her father: "Father, all my ornaments have been taken today by a thief." The minister of peace and war then informed the king. Thereupon the king commanded the door-keeper<sup>17</sup> to search for the thief.

At that very time Buddhīśārīra said to Vajramukūṭa: "Friend, go to the house of a goldsmith and sell the ornaments. Then someone will consider you a thief and arrest you. You shall say: 'I am not a thief, but I am selling the ornaments which belong to an ascetic. If you do not trust my word, go to the ascetic, who lives in the cemetery, and confirm the fact. If he does not confirm this, then you may give me the proper punishment.' When you have said that you shall come to me with him. When you have come to me, I shall give him an answer."

Then when Vajramukūṭa had gone to the house of a goldsmith according to his instructions and was selling the ornaments, the man who was searching for the thief arrested him. The door-keeper said: "You are a thief," and informed the king: "Your majesty, this thief has been taken with all Padmāvatī's ornaments." The king gave orders to cut off his head. Then Vajramukūṭa said: "Your majesty, I am not a thief, but I am selling ornaments which belong to an ascetic. The

<sup>16</sup> In S. she is made to sleep by drink; in Ś. by the fatigue caused by sexual intercourse.

<sup>17</sup> On *duṣṣādhu* see Intro. §8. The word is also found on p. 148, lines 6, 10.

śāne vidyate. kim tu<sup>110</sup> vinā 'parādhena<sup>111</sup> mayi hate sati<sup>112</sup> bhavato mahān adharmo bhaviṣyati rājyanāśaś ca.<sup>113</sup> kim tu madvacanam<sup>114</sup> bhavati na vā śmaśānavāsinam yoginam prccha.<sup>115</sup> sa<sup>116</sup> yady etan nā 'ṅgikaroti tadā cauraphalam dāsyasi.<sup>117</sup>

tato<sup>118</sup> rājājñayā samāniya sa yogi prṣto brūte: deva, mamai 'va dhanam etat. etad vikretum ayaṁ mayā prayatnena<sup>119</sup> prasthāpitaḥ. tac chrutvā rājā vadati: kim aho padmāvatyābharanam idam bhavatā prāptam.<sup>120</sup> yogi vadati: deva, mayy<sup>121</sup> atrā 'vasthite kṛṣṇacaturdaśi-rātrau<sup>122</sup> sarvālamkārabhūṣitā mṛtanṛpabālakakṛtāsanā kanyā rūpa-yauvanasampannā ḍākiniveśadhāriny<sup>123</sup> alamkāraṁ śmaśāne sthāpayitvā<sup>124</sup> mastake<sup>125</sup> panthānam vahati. tām nṛpaśiṣuputrakhādinīm<sup>126</sup> avalokya lohaśalākayā<sup>127</sup> dakṣiṇorau<sup>128</sup> rekhātrayaṁ cihnam dattvā sakalaratnābharanam mayā 'nītam.<sup>129</sup> tat kasyā<sup>130</sup> 'bharanam idam. tasyā dakṣiṇorau rekhātrayaṁ avalokayatu deva.

tato yogino vacanena samadhigatatattvo rājā<sup>131</sup> putramaraṇābhiroṣe padmāvatīm ḍākinīm niścītya<sup>132</sup> hantum udyato 'bhavat. tato yogi rājānam vadati: deva, bhavān mahāmaho<sup>133</sup> strivadam na<sup>134</sup> kariṣyati. viśeṣataś ca samādhidṛṣṭyā<sup>135</sup> mayā jñātam. asyāḥ pāpiṣṭhāyāḥ śoṇitāśrūpātām<sup>136</sup> yatra bhavati tatrā 'cirenai 'vā 'kalyāṇam bhavati. tato bhavatā pratītyā 'raṇyam<sup>137</sup> nirvāsyatām iti. tataḥ sa rājā yogino vacanam akārṣit. tataḥ padmāvatīm ādāya yuvarājādayaḥ svadeśam gatavantaḥ. tataḥ padmāvatyāḥ śokena sāmādhivigrahiko dantāghātaḥ sapatnikāḥ paralokam agāt.

<sup>110</sup> HO om.

<sup>111</sup> HO °dhe.

<sup>112</sup> HO om.

<sup>113</sup> HO om. r° ca.

<sup>114</sup> P madv° satyam na veti śmaśānam gatvā yoginam etc.

<sup>115</sup> P papraccha.

<sup>116</sup> P sa yogi.

<sup>117</sup> P dāsyati.

<sup>118</sup> V samānītaḥ for samāniya. P for sentence: tatas tadvacanam śrutvā vi-smīto bhūtvā śmaśānam gatvā yoginam rājā prṣṭavān. rājñā prṣṭaḥ sa yogi brūte.

<sup>119</sup> HO prayatne. P mahā for mayā.

<sup>120</sup> P kulra p°.

<sup>121</sup> HO mayātrāvasthite. PV mayā-trāvasthiteṇa.

<sup>122</sup> HO kandicaturdaśyām kṛṣṇāyām rātrau.

<sup>123</sup> MSS. and V °veśa°.

<sup>124</sup> P samsthāpya.

<sup>125</sup> V mastake mṛtāśikhīni vahantī dṛṣṭā. Perhaps read samdhānam for panthānam.

<sup>126</sup> P om. śiṣu.

<sup>127</sup> P lauha°.

<sup>128</sup> P tasyā d°.

<sup>129</sup> HO vikaḍya for mayā. V parihr-tam for m° 'n°.

<sup>130</sup> P yasyā ābh°.

<sup>131</sup> HO rājā.

<sup>132</sup> PV niścītya.

<sup>133</sup> P mahātmā. V mahāpātakamūlam.

<sup>134</sup> P om. na. V mā karotv iti.

<sup>135</sup> O dṛṣṭvā.

<sup>136</sup> P śoṇitam aśrūpātām. V śoṇitapātām.

<sup>137</sup> HO pra[tī]tyāranye. P pratītya ar°. V pratyāranyam.

ascetic is in the cemetery. But if I am slain without having sinned, great guilt and the ruin of your kingdom will come upon you. Ask the ascetic who dwells in the cemetery whether my words are true or not. If the ascetic does not confirm this, then give me the punishment of a thief."

Then the ascetic was brought at the king's command and when questioned said:<sup>18</sup> "Your majesty, this property is mine and no other's. I deliberately sent this man to sell it." Hearing that the king said: "How, pray, have you obtained these ornaments of Padmāvati's?" The ascetic replied: "Your majesty, while I was staying here, on the night of the fourteenth day of the dark half of the month a girl endowed with youth and beauty, dressed as a *ḍākinī* and adorned with all sorts of jewelry, after making a meal of the dead son of the king and having put down her ornaments in the cemetery, was carrying liquor in his skull.<sup>19</sup> When I saw her eating the king's young son, I made a mark of three strokes on her right thigh with a metal spike and took all her jewelled ornaments. So whose are these ornaments? Look on her<sup>20</sup> right thigh for three scratches."

When the king had found out the true state of affairs from the ascetic's words, through anger at his son's death, because he believed that Padmāvati was a *ḍākinī*, he determined to kill her.<sup>21</sup> Then the ascetic said to the king: "Sire, your most mighty majesty will not kill a woman. Moreover, I know by the insight I have gained through meditation that where the blood and tears of this very wicked woman fall, there in no long time disaster will come. So let your majesty be convinced and exile her in the forest." Then the king carried out the ascetic's suggestion. The prince and his party then took Padmāvati and went to their own country. Through grief for Padmāvati the minister of peace and war, Dantāghāta, and his wife died.

<sup>18</sup> The reading of HO given in the text shows bad syntax. An instr. subj. for *samānīya* and *prṣṭo*, e.g. *duḥ-sādhunā*, would improve the sentence without making it perfect. V's reading, though what is expected, is probably his own emendation.

<sup>19</sup> I have translated my far from convincing emendation *samdhānam*, "a mixture (of spirituous liquor)." *mas-take panthānam vahati*, "carried the road on (her) head, i.e. honored the road," is nonsensical. It would be tempting to see in *panthānam* an epi-

thet of *Kālī*, but none suggests itself.

<sup>20</sup> *kasya* is an indefinite masculine, resumed by the feminine *tasyāḥ*. For *avalokayatu deva*, see Intro §8.

<sup>21</sup> In S. and Ś. the ascetic's story is brought to the king through an intermediary and the king then consults the ascetic on a fitting punishment for Padmāvati. In K. the ascetic summons the king to him to hear the story. The king banishes the girl of his own accord. S. and Ś. speak of a band of *yoginīs* (= *ḍākinīs*), of whom P. is one; K. of a single *ḍākinī*.

vada rājan. tasya sabhāryasya vadhaḥ<sup>138</sup> kutra bhaviṣyati.<sup>139</sup> rājā vadati: śṛṇu re vetāla. asamyagvicāraṇayā tasya sapatnikasya<sup>140</sup> vadho rājani karṇotpale bhavati. nṛpatāv iti vādini sa vetālaḥ śiṁśa-pāvṛkṣe punar lalāga.

iti prathamo vetālakathāprabandhaḥ.

## STORY 2

tataḥ punar āṇiyamāno vetālaḥ kathām aparām kathayati:

āsīt<sup>1</sup> kālindikule brahmapuranāmadheyam nagaram. tatṛā 'gnisvāmī nāma brāhmaṇaḥ prativasati. tasya mandāravatī<sup>2</sup> nāma kanyā vidyate. tām trailokyasundarīm avalokya trayo brāhmaṇakumārās tasyāḥ pānigrahaṇacikīrṣavo 'gnisvāminam abhyarthayanti.<sup>3</sup> agnisvāmino 'ktam: yūyam rūpavanto dhanavanto mahākulaprasūtā vikhyātavīryā bhavantāḥ. ekā<sup>4</sup> kanyā kasmai deye 'ti. ekeno 'ktam: mahyam iyaṁ<sup>5</sup> diyatām. apareṇo 'ktam: yadī 'yam ekasmai kanyā diyate tadā 'parau dvijaputrau jivanam tyakṣyataḥ.<sup>6</sup> tadā bhavato vadhabhāgitā bhavet. agnisvāmī ca brahmavadhabhayāt kasmai cid brāhmaṇāya na dadāti.

ity eva<sup>7</sup> kāle vidhivaśān mandāravatī<sup>8</sup> paralokam agāt. atha<sup>9</sup> tasyām dagdhāyām eko brāhmaṇas taccitābhasmanā nijadeham vilipya saṁtāpena jaṭāvalkaladhārī deśāntaram gataḥ. aparo brāhmaṇas tasyā<sup>10</sup> asthīni grhītvā nānātīrtham jagāma. aparo brāhmaṇas tasyāś citābhasmani gṛham kṛtvā<sup>11</sup> tatṛai 'va parihṛtasukhas tasthau. atha jaṭādharo<sup>12</sup> brāhmaṇo bhrāmyan rudraśarmaṇo brāhmaṇasya gṛham

<sup>138</sup> P vadham. HO sabhāryavadhaḥ. V vadhāparādhah.

<sup>139</sup> P bhavati. V sambhavati.

<sup>140</sup> HO patnika.

<sup>1</sup> P athāsīt.

<sup>2</sup> HO mandāvati (thus twice, twice as other MSS.).

<sup>3</sup> P abhyarcca (sic) vadanti.

<sup>4</sup> HO eka.

<sup>5</sup> P imām.

<sup>6</sup> HO tyakṣataḥ. P pratakṣyataḥ.

<sup>7</sup> P evam.

<sup>8</sup> HO as other MSS.

<sup>9</sup> HO om. sentence.

<sup>10</sup> P tasyā asthī. HOV tasyāsthīni.

<sup>11</sup> O gatvā.

<sup>12</sup> P jaṭādhārī.



"Speak, king. On whom rests the guilt of his death and his wife's?" The king said: "Listen, goblin. Because of his lack of careful consideration, the guilt of that man's death and his wife's rests on king Karṇotpala."<sup>22</sup> As the king said this, the goblin hung again on the śiṅśapā-tree.

So ends the first story of the goblin.

## 2. HOW THREE YOUNG BRAHMANS RESTORED THEIR BELOVED TO LIFE<sup>1</sup>

Then, as the goblin was being carried off again, he told another story:

On the banks of the Kālindī there was a city called Brahmapura.<sup>2</sup> There a brahman named Agnisvāmin<sup>3</sup> dwelt. He had a daughter named Mandāravatī.<sup>4</sup> Seeing her, the beauty of the three worlds, three brahman youths were desirous of marrying her and asked Agnisvāmin for her hand. He said: "You are possessed of beauty and wealth, are of good family and noted for manly qualities. To which shall I give my only daughter?" One said: "Let her be given to me." Another said: "If this girl is given to one, the other two young brahmans will die. Then you would be guilty of murder." And Agnisvāmin through fear of murdering brahmans gave her to none of the brahmans.

At that very time, as fate willed it, Mandāravatī died.<sup>5</sup> When she had been burned, one of the brahmans smeared his body with ashes from her funeral-pyre and wearing his hair twisted up and the bark garment of an ascetic because of his grief went to another country. The second brahman took her bones and went to various places of pilgrimage (to ensure her happiness in the other world). The other brahman made a dwelling on the ashes of her funeral-pyre and abandoning pleasures dwelt always in that place. Then the brahman who wore his hair as an ascetic, as he wandered, came to the house of a brahman named

<sup>22</sup> In S. Buddhiśārīra is exonerated because he was furthering his master's interests, Vajramukuṭa and Padmāvatī because they were irresponsible because of love, while the king was guilty because of lack of reflection caused by imperfect knowledge of political wisdom and of what was going on in his kingdom. K. agrees essentially with S.

<sup>1</sup> The story is essentially the same as in the other versions.

<sup>2</sup> Kālindī is another name for the river Yamunā. Ś. does not mention the river. Brahmapura = Brahma's city, is in S. called Brahmasthala (so

also in K.'s MSS.; the ed. has Brahma-sena), and described as a tract given to brahmans (*agrahāra*). In Ś. it is called Dharmasthala, ruled over by king Guṇādhipa.

<sup>3</sup> = Whose lord is Agni. In Ś. he is called Keśava.

<sup>4</sup> = Rich in coral.

<sup>5</sup> In S. she dies of a fever, in K. through the cruelty of fate. In Ś. she is bitten by a cobra, and the opportunity is taken to insert eight verses describing the symptoms of snake-bite and the inauspicious days for such an accident.

bhojanārthī gataḥ. tato rudraśarmaṇā<sup>13</sup> brāhmaṇī nigaditā: brāhmaṇi, brāhmaṇāya mahātmane 'nnaṁ dehi. tato randhanasamaye brāhmaṇyā<sup>14</sup> krandan kumāro 'gnau prakṣiptaḥ. taṁ śiśuṁ mṛtam avalokyā 'nnaṁ vihāya jaṭādhara gantum udyato 'bhavat. taṁ gacchantam avalokya rudraśarmā<sup>15</sup> siddhimantreṇa<sup>16</sup> taṁ putram ajījivat. taṁ putram darśayitvā 'nena<sup>17</sup> gacchan jaṭādharaḥ samānitaḥ. tato jaṭādhara 'nnaṁ khāditvā pustakam<sup>18</sup> apahr̥tya<sup>19</sup> mandāravaticitāsthānam<sup>20</sup> āgataḥ. aparo<sup>21</sup> nānātīrthe 'sthi snāpayitvā tatrai 'vā 'vagataḥ.<sup>22</sup> aparāś citārakṣakas tatrai 'vā 'ste. atha dvayoḥ sthānād bhasmāsthini<sup>23</sup> grh̥itvā bhasmanā 'sthnā ca<sup>24</sup> mandāravatīm<sup>25</sup> mūr̥timayīm<sup>26</sup> kṛtvā pustakamantreṇa jaṭādharas tām jivitavān.<sup>27</sup> tām prāptajīvanām avalokya sarve<sup>28</sup> 'syāḥ pānigrahaṇacikīrṣavo 'nyonyam kala-hāyante.<sup>29</sup>

vetālo vadati: vada rājan. asyāḥ<sup>30</sup> patir dharmārthataḥ ko bhavati. maunaparāyaṇo 'pi rājā dharmam vicintya tasya samdehacchedam kartum brūte: śṛṇu re vetāla. mantravān brāhmaṇas tasyāḥ pitā bhavati sraṣṭtvāt.<sup>31</sup> asthisnāpakas tīrthapūto 'syāḥ putro bhavati paralokasauhr̥dyatvāt. citābhasmarakṣakas tasyāḥ patir bhavatyapekṣakatvāt. nr̥patāv iti vādini vetālaḥ śiṁśapāvṛkṣe punar lalāga.

iti dvitīyo vetālakathāprabandhaḥ.

### STORY 3

nr̥po<sup>1</sup> 'pi satvaram gatvā pādapād avatārya<sup>2</sup> tam skandhe punaḥ samāropya śmaśānam punar āyayau. (1)  
nīyamāno<sup>3</sup> mahīpālaṁ kuṇapaḥ punar abravīt  
harṣeṇa: śṛṇu rājendra śukasārikayoḥ kathām. (2)

<sup>13</sup> P rudraśarmaṇo brāhmaṇī nigaditā brāhmaṇa brāhmaṇāya. V rudraśarmaṇā uktam brāhmaṇi asmaī brāhmaṇāya. HO asau before brāhmaṇāya.

<sup>14</sup> P om.

<sup>15</sup> HOV om. P rudrasvāmī.

<sup>16</sup> HO siddham°.

<sup>17</sup> P anena brāhmaṇena.

<sup>18</sup> P tasya rudrasvāmīnaḥ p°. V sam-jīvinīp°.

<sup>19</sup> P avahr̥tya.

<sup>20</sup> HO mandāvatic°.

<sup>21</sup> P aparopi.

<sup>22</sup> PV "gataḥ.

<sup>23</sup> P °sthini.

<sup>24</sup> P 'sthi ca. HO asthnā ca, om. bh°. V bhasmanāsnā ca.

<sup>25</sup> HO as other MSS.

<sup>26</sup> P mūr̥timatīm.

<sup>27</sup> MSS. and V jīvayitavān.

<sup>28</sup> P sarvepy asyāḥ.

<sup>29</sup> P kalahāyate. HO kalahāyantām. V kalahayanti.

<sup>30</sup> PV tasyāḥ.

<sup>31</sup> PV sraṣṭtvāt. H sraṣṭtvāt. O sraṣṭamtvāt.

<sup>1</sup> P nr̥peṇa ca satv° . . . śmaśānam ca samāgataḥ. W corrupt: nr̥popi satvaram gatvā pādapād avatī[r]ya ca, punaḥ skandhe samāropya kuṇapaṁ pratyavat.

<sup>2</sup> H pādavatārya. O padavatārya.

<sup>3</sup> HOV nīyamānam. P nayantam ca m°. W corrupt: nīyamāno mahīpālo kuṇapa punaḥm abravīt, kathayāmi śṛṇu rājanah śukasādhikayo kathā.

Rudraśarman<sup>6</sup> to ask for food. Rudraśarman said to his wife: "Wife, give food to the noble brahman." While the cooking was going on, the brahman's son cried, and his wife threw him into the fire. When he saw the child killed, the ascetic left the food and started to go away. Seeing him going, Rudraśarman with a magic incantation brought the boy to life. He showed the boy to the ascetic and brought him back as he was going away. Then the ascetic, when he had eaten food, stole the book containing the charm and came to Mandāravatī's funeral-pyre. The second man when he had washed the bones at various places of pilgrimage came to that same place. The other who was guarding the pyre was on the spot. Then the ascetic took the ashes and the bones from the other two and with the ashes and the bones made Mandāravatī in bodily form and by means of the spell from the book brought her to life. When they saw her restored to life, all desired to marry her and quarrelled with one another.

The goblin said: "Speak, king. Who is her husband according to what is right?" Although he desired to be silent, the king considered what was right and to resolve the question said: "Listen, goblin. The brahman who possessed the charm is her father, because he created her. The one who washed her bones and was purified at places of pilgrimage is her son, because of his devotion to her when she was in the other world. The one who guarded the pyre and ashes is her husband, because he waited for her."<sup>7</sup> As the king said this, the goblin hung again on the śiṅśapā-tree.

So ends the second story of the goblin.

### 3. HOW THE TWO WISE BIRDS DEBATED ON THE SINS OF MEN AND OF WOMEN<sup>1</sup>

1. The king went quickly and when he had fetched him down from the tree, he put him again on his shoulder and went again toward the cemetery.

2. As he was being carried along, the corpse again said joyfully to the king: "Hear, lord of kings, the story of the parrot and the myna."

<sup>6</sup> = Whose joy is Rudra. The name is also in K. No name is given in the other versions.

<sup>7</sup> In S. the third is her husband because he lay in the cemetery embracing her and acting like a husband. K. says only that he who lay on her ashes is her husband. Ś. has a slightly different account. Instead of one of them going on pilgrimage with her bones, he died on the funeral-pyre and was brought to

life with her. He is her brother in the solution, for he was born, as it were, with her.

<sup>1</sup> In the other versions, except K., the introduction leading up to the myna's story is shorter, though essentially the same. K. and our version agree fairly well in the length and details of the introduction, perhaps following the same source.

asti bhāgīrathīparisare<sup>4</sup> sakalamahīmaṇḍalālamkārabhūṣitaṁ pāṭa-  
liputranāma nagaram. tatra sakalaguṇasaṁpanno vikramakeśarī rājā  
babbhūva. parākramakeśarī nāma tasya putro 'bhavat. sa tu sakala-  
kalāsaṁpanno vidvān dhārmiko rājalakṣaṇakṣamo yuvarājah. tasya  
yuvarājasya sarvaśāstrapāradarśī bhūtabhaviṣyadvartamānakālatri-  
tayābhijño<sup>5</sup> vidagdhābhīdhānaḥ pañjarasthaḥ kṛiḍāśukas tasthau.  
ekadā sa ca parākramakeśarī śayanāgāre rahasi viśrambhakathākelī-  
parihāsaṁsamaye<sup>6</sup> śukam papraccha: bhoḥ śuka, vidagdhasutas<sup>7</sup> tvam  
iti. kim jānāsi kā me priyā bhaviṣyati yayā saha kṛiḍānirbharasurata-  
saṁbhogasukhena divasān neṣyāmi. śrutvā<sup>8</sup> śukeno 'ktam: yuvarāja,  
magadhādhipate<sup>9</sup> candrāvalokasya rājñah sutā candraprabhānāmnī  
dharmapatnī<sup>10</sup> te bhaviṣyati. tayā rūpayauvanasaṁpannayā saha  
sakalamanorathasuratasāmbhogasukham anubhūya janma saphalam<sup>11</sup>  
kariṣyati bhavān. kim tu tasyāś<sup>12</sup> candraprabhāyāḥ kṛiḍāparā sau-  
dharmikānāmnī<sup>13</sup> sakalaguṇasaṁpannā sārīkā 'kā vidyate. sā 'pi tathai  
'va yuvatī madhuravākyabhāṣiṇī.<sup>14</sup> ata eva nigadyate: anurūpasamyo-  
garasikena viśvasrjā tathā racitaṁ,<sup>15</sup> yathā sā tathā sārīkā.<sup>16</sup> ity uktvā  
virarāma.

atha kiyatā kālena daivaghaṭanayā magadheśvaraḥ<sup>17</sup> parākramakeśa-  
riṇe candraprabhām vivāhena prādāt. yuvarājas tām svadeśe<sup>18</sup> samā-  
nīya pituḥ samādeśād anudinaṁ rājacarcām vidhāya rātrau priyata-  
mayā candraprabhayā samān<sup>19</sup> suratasāmbhogena kālam nayann ava-  
tiṣṭhate. yuvarājasya kṛiḍāśuko yatra śayanāgāre suvarṇapañjarastho  
'pi vidyate tatrai 'va suvarṇamayī sārīkā vidagdhā candraprabhayā  
rakṣitā.

ekadā yuvarājaś candraprabhayā saha suratasāmbhogam bhuktvā<sup>20</sup>  
'yāsena dampatī nidrām gatau. etasmin samaye śukena sārīkā proktā:

<sup>4</sup> P °rathītīre.

<sup>5</sup> HO °bhaviṣyati vart°.

<sup>6</sup> P °kelīpari°. HO °hāsaṁsamaye.

<sup>7</sup> HO °suta tv°. V vidagdhas tv°.

<sup>8</sup> P tat śrutvā.

<sup>9</sup> P °pati.

<sup>10</sup> O om.

<sup>11</sup> O sakalam. W sākalyam.

<sup>12</sup> P om.

<sup>13</sup> P °kanāmnī. V saudhārmikān°.

<sup>14</sup> P madhuravāg yuvatī. V y° madhu-

ravākyā ca.

<sup>15</sup> O om. t° r°. P viracitaṁ.

<sup>16</sup> HO sār°.

<sup>17</sup> HO māgad°. P tām candrapra-  
bhām mag° parā° vivāhena etc.

<sup>18</sup> P svadeśam ānīya.

<sup>19</sup> HO om. through yuvarājaś candra-  
prabhayā, 4 lines down.

<sup>20</sup> H bhuktā. P bhaktvā. V cakāra,  
with ca after āyāsena.

There is near the Ganges a city named Pāṭaliputra,<sup>2</sup> adorned with all the ornaments of the whole circle of the world. There a king Vikramakeśarin lived, endowed with all good qualities. His son was called Parākrāmakeśarin.<sup>3</sup> That prince was possessed of all the arts, wise, pious, fit (for kingship) since he bore the auspicious marks of a king. The prince had a pet parrot in a cage, Vidagdha by name,<sup>4</sup> who knew all sciences thoroughly and had a knowledge of the three times, past, present, and future. One day Parākrāmakeśarin in his bed-chamber in a moment of intimate conversation, amusement, and laughter, privately asked the parrot: "Oh parrot, you are the son of a clever one. Therefore do you know who will be my beloved with whom I shall spend my days happily in the pleasures of love with the full accompaniment of amorous sport?" Hearing that the parrot said: "Candra-prabhā, the daughter of king Candrāvaloka, lord of Magadha,<sup>5</sup> will be your lawful wife. Enjoying with her, who has youth and beauty, all the desired pleasures of love, you will make your life fruitful. But this Candraprabhā has a pet hen-myna called Saudharmikā,<sup>6</sup> endowed with all good qualities. She likewise is young and speaks with a sweet voice. For that very reason it is said: 'Thus the creator of all things, who is pleased with suitable alliances, has brought it about. As she is, so is her myna.' " When he had said this, he was silent.

In a short time through the working out of fate the lord of Magadha gave Candraprabhā to Parākrāmakeśarin in marriage. The prince brought her to his own country and according to his father's instructions carried on daily the deliberations of a king while at night he passed the time in the pleasures of love with his very dear Candraprabhā. In the same place in the bed-chamber where the prince's pet parrot was in a golden cage, there Candraprabhā kept her clever golden myna.

One day when the prince had enjoyed the pleasures of love with Candraprabhā, through fatigue the husband and wife fell asleep. Then

<sup>2</sup> The Ganges is here called Bhāgī-rathī. In S. the river is not mentioned. In Ś. no river is mentioned and the city is called Bhogavatī.

<sup>3</sup> K. agrees with this version in the names. In S. the king Vikramakeśarin is the one who is married. There is no mention of Parākrāmakeśarin, a name equivalent in meaning to Vikramakeśarin. In Ś. one man only is mentioned, named Rūpasena.

<sup>4</sup> = Clever. In S. and Ś. Vidagdha-

cūḍamaṇi = pearl of clever ones. K. has no name, but once calls him *cūḍamaṇi vidagdhanām*.

<sup>5</sup> K. agrees with this version in the names. In S. she is of the royal family of Magadha and her father's name is not given. Her name is equivalent to Somaprabhā in story 1. In Ś. she is Surasundari, daughter of Magadheśvara of Magadha.

<sup>6</sup> = She who is upright. In S. So-mikā, in Ś. Madanamañjarī.



priye sārīke, bhajasva mām.<sup>21</sup> śrutvā<sup>22</sup> sārīkā śukam abhyadhāvata.<sup>23</sup> are puruṣāḥ kṛtaghnāḥ<sup>24</sup> kaṭhinahrdayāḥ. sarvathā puruṣasamāgamo na me rocate.<sup>25</sup> katham evaṁ vadasi. śrutvai 'tac chukaḥ krodhaparo brūte: pāpiṣṭhe, katham<sup>26</sup> idaṁ vadasi. aham iti jñāmi, striyaḥ kṛtaghnāḥ pāpiyasyaḥ, sarvathā strīṇāṁ saṅgo na vidhiḥ.<sup>27</sup> ity anyonyavirodhe<sup>28</sup> yuvarājo jajāgāra.<sup>29</sup> śukam prcchati: śuka, kiṁ brūṣe. śukaḥ svakiyavacanāṁ sārīkāvacanāṁ ca kathitavān: yuvarāja, bhavān asya vacanasya saṁśayacchedaṁ karotu. tadā<sup>30</sup> parākramakeśarī prāha.<sup>31</sup> sārīke, tvam brūhi. kena kṛtaghnāḥ puruṣāḥ. sārīkā<sup>32</sup> saviśeṣaṁ kathayati: śṛṇu, yuvarāja, yena kṛtaghnāḥ puruṣāḥ.

#### a. THE MYNA'S STORY

madhyadeśe<sup>33</sup> madayantī nāma<sup>34</sup> nagarī samāsīt. tasyām<sup>35</sup> mahādhanasampannaḥ sakalavaṇijāṁ mukhyatamo gandhadatto nāma vaṇik prativasati. tasya putro dhanadatto 'bhūt. sarvasvaṁ<sup>36</sup> pitur dyūtena naṣṭaṁ kṛtvā deśāntaram akarot. tataḥ sa dhanadatta itas tataḥ paribhramaṁś<sup>37</sup> candanapurānīvāsino dayāyuktasya hiraṇyaguptasya gr̥ham āgataḥ. taṁ tathāvidham avalokya sa taṁ<sup>38</sup> papraccha: ko bhavān kimartham atrā 'gato<sup>39</sup> 'si. prṣṭo vṛttāntam akhilam evā 'yam<sup>40</sup> abravīt. tac chrutvā tenā 'putreṇa hiraṇyaguptena ratnāvati nāma kanyā tasmāi<sup>41</sup> vivāhena dattā. tatra tayā samam<sup>42</sup> asau dhana-

<sup>21</sup> P m° bh°.

<sup>22</sup> P etat śrutvā.

<sup>23</sup> W abhyadhātuḥ. V abhyabhāṣata.

<sup>24</sup> P om.

<sup>25</sup> O rocyante. P sarvā na me rocante.

<sup>26</sup> O kathakam.

<sup>27</sup> P vidheya. V vidheyaḥ.

<sup>28</sup> P °vivāde.

<sup>29</sup> V sambudhya.

<sup>30</sup> P tataḥ.

<sup>31</sup> P sārīkāṁ p°.

<sup>32</sup> PV sār°.

<sup>33</sup> W for sentence: asti mahīmāṇḍale

tilakāvaritī nāma nagarī.

<sup>34</sup> P om.

<sup>35</sup> W for sentence: tatrānekadhana-koṣasampannā anudato nāma vaṇika prativasati. Further on the name is arthadatta.

<sup>36</sup> P sa dhanadattaḥ pit° sarv°.

<sup>37</sup> HOP °bhraman. V prabhraman.

<sup>38</sup> P om.

<sup>39</sup> P for atrāgato, rātrāvāgato.

<sup>40</sup> P 'yam after prṣṭo.

<sup>41</sup> P om.

<sup>42</sup> P saha.

the parrot said to the myna: "Dear myna, give me the favor of your love." Hearing that the myna flew at the parrot: "Oh! males are ungrateful and hardhearted. Union with a male altogether displeases me. Why do you speak this way?" In answer the parrot said angrily: "Miserable one, why do you say this? I know this, that women are ungrateful and very wicked. Intercourse with women is altogether against the rule of life." While they thus quarrelled with one another, the prince woke up. He asked the parrot: "Parrot, what are you saying?" The parrot told him what he and the myna had said: "Prince, let your highness decide this question." Then Parākramakeśarin said: "Myna, speak. Why are males ungrateful?" The myna told a story in detail: "Hear, oh prince, why males are ungrateful."

a. THE MYNA'S STORY: HOW DHANADATTA TREATED RATNĀVATĪ  
WITH INGRATITUDE<sup>7</sup>

In the midland country there was a town called Madayantī.<sup>8</sup> In it there dwelt a merchant named Gandhadatta, who possessed great wealth and was the chief of all the merchants. He had a son Dhanadatta.<sup>9</sup> Dhanadatta lost all his father's property by gambling and went to a foreign country.<sup>10</sup> As Dhanadatta wandered here and there, he arrived at the house of a compassionate man, Hiranyagupta, who dwelt in Candanapura.<sup>11</sup> When he saw him in such a state he asked him: "Who are you? Why have you come here?" Thus questioned he told him the whole story. When he had heard that, Hiranyagupta, who had no sons, gave his daughter Ratnāvati to him in marriage.<sup>12</sup>

<sup>7</sup> In S. Dhanadatta and his wife were accompanied by an old woman who was disposed of in the same way as the wife and died of the fall. The wife managed to escape unaided, and told a tale of a band of robbers who bound her husband and dragged him off. On his return Dhanadatta killed his wife before leaving with his booty. In Ś. Dhanakṣaya ("destruction of wealth," a name more apropos than Dhanadatta, but, since it is found in Ś. alone, undoubtedly secondary) is married before he loses his property. He and his wife travel alone. Travellers save her and set her on the road. When Dhanakṣaya sees her again, he is puzzled as to how she has been saved. As in S. he kills her.

<sup>8</sup> = Delighting or intoxicating. In S. Kāmandikā, in K. Avantī, in Ś. Elāpura.

<sup>9</sup> In W. and S. the father is Arthadatta, in Ś. Mahādhana. For the son's name in Ś. see note 7. Gandhadatta = fragrance-given. Dhanadatta = wealth-given.

<sup>10</sup> I can find no parallel for the phrase *deśāntaram akarot*. It recurs again at 76.3, and at 118.20 in PV, while HO, which I have followed in the text, read *d° agamat*.

<sup>11</sup> The ed. of K. has Hiranyagupta, the MSS. Hiranyadatta. In S. and Ś. he is not named; in Ś. he lives in Punyavardhana. Hiranyagupta = gold-hidden. Candanapura = sandalwood-town.

<sup>12</sup> Ratnāvati = possessing gems. The ed. of K. and one MS. have Ratnavatī; the other MSS. do not name her. In S. Ratnāvali. In Ś. not named.

datto vividhasukham anubhavañs tiṣṭhati. atha kiyati kāle gate śvaśuram abravīt: tāta, ājñāpaya svadeśam gacchāmi. śrutvai<sup>43</sup> 'tat sa hiranyagupto harṣeṇa vividharatnāni dāsīdvayam dattvā duhitaram prasthāpayām āsa. sa dyūtavināṣṭasarvasvo ratnāvatyā sālāmkārayā svadeśam gacchan gahanāṭavim praviveśa. tatra kūpam ekam āsādyā tām pativratām nihatyā sarvālāmkāram ādāya sa pāpiṣṭho 'bhilaṣita-svadeśam<sup>44</sup> jagāma. tato ratnāvatī paramāyuvāśāt katham api jīvitavati. sakhyau<sup>45</sup> mṛtavatyau. anantaram vidhivaśād bahavo 'dhvanīnās tṛṣṇārttāḥ kūpasamīpam āgatya tām ālokya vismitāḥ papracchuḥ. pṛṣṭā brūte: pitaro dharmasīlāḥ, asminn arāṇye caureṇa mamā 'bharaṇam grhītvā mām api nihatyā gatam.<sup>46</sup> tadbhayān me patiḥ kutra gata iti na jñāyate. tasmān mām candanapuram prāpaya. te 'pi<sup>47</sup> sarve candanapuram vyavasāyartham<sup>48</sup> gacchanti. etenā 'dhikasnehena sā tatra nītā. sa<sup>49</sup> hiranyaguptas tathāvidhām duhitaram avalokya vismito 'bravīt: putri, kim etat. pṛṣṭā sā<sup>50</sup> sādhvī caurasya doṣam nigaditavati, na tu pāpātmakasya bhartuḥ. tataḥ pitā ye ratnāvatīm ānītavantas tām sarvān aśeṣatāmbūlavastrāṇi dattvā preṣayām āsa. ratnāvatī ca<sup>51</sup> patiḥ dhyātvā bhṛśam avatiṣṭhate sma.

atha kiyatā kālena dhanadatto 'paradhanāpaharaṇasīlāḥ punar ājagāma. tam āyātam ālokya<sup>52</sup> hiranyagupto hr̥ṣṭo babhūva. ity eva kāle ratnāvatīm ālokya<sup>53</sup> kṛtadoṣo 'yam pāpiṣṭho mahān trasto 'bhūt. ratnāvatī brūte: prāṇeśvara, tvam<sup>54</sup> aśāṅko bhava. mayā prāptajīvanayā pituḥ sthāne bhavato bhartuḥ<sup>55</sup> kaścid doṣo nā 'bhīhitaḥ kim tu caurasya. pathikair aham ānītā tvām eva dhyāyanti tiṣṭhāmi. puṇyena mayā<sup>56</sup> punar bhavān prāptaḥ. tac chrutvā harṣitas tatra ratnāvatyā saha nānāsukham anubhavañs tiṣṭhati. athai 'kadā ratiśrameṇa nidrām<sup>57</sup> gatāyā ratnāvatyāḥ sarvābharaṇam ādāya punar dyūtalubdho 'yam pāpiṣṭhaḥ<sup>58</sup> palāyitaḥ. tataḥ sā ratnāvatī dhana-dattādhīnajivanā hā prāṇeśvare 'ti kṛtvā jīvanam tatyāja. puruṣa-kathā mayā kathitā.

<sup>43</sup> HO for *śrutvai* . . . . *dyū*° 2 lines down: *tatsnehato nānāratnasametadāsīdvayam samhatīm* (O°*ti*) *dattvā*. V as HO with *tadādiṣṭo* for *tatsnehato* and *prāpya* for *dattvā*. P *dyūtavināṣṭaḥ sarvasvo*. W is quite different but has the same general sense.

<sup>44</sup> P om. *sva*.

<sup>45</sup> P *tasyāḥ s*°.

<sup>46</sup> HO *gataḥ*.

<sup>47</sup> P om.

<sup>48</sup> P om.

<sup>49</sup> HO *tām tathā duhitaram ālokya*, for

*sa* . . . . *vismito*. V as HO, with *tathā tām*.

<sup>50</sup> P om.

<sup>51</sup> P om.

<sup>52</sup> P *avalokya*.

<sup>53</sup> P *avalokya*.

<sup>54</sup> P for *t*° *a*°, *mā kātaro*.

<sup>55</sup> P om.

<sup>56</sup> P *mahatā*.

<sup>57</sup> HO *nidrāyām ratnāvatyāḥ*. V *nidrām gatāyām ratnāvatyām tasyāḥ*.

<sup>58</sup> P om.

There Dhanadatta enjoyed with her manifold pleasures. When a short time had passed, he said to his father-in-law: "Father, give me leave. I am going to my country." When he had heard that, Hiranyagupta gave many jewels and two female servants and sent his daughter off. The ruined gambler, as he was going to his own country with Ratnāvati and her jewels, entered a dense forest. Then when he had come upon a well, he struck down his devoted wife and took all her jewels, and the wretch went to his own longed-for country. Ratnāvati through the power of the Supreme Spirit<sup>13</sup> somehow remained alive. Her companions died. Meanwhile by the power of fate a number of travellers afflicted by thirst came to the well and when they saw her were astonished and questioned her. She replied: "Pious fathers, in this forest a thief took my jewels and struck me down and went away. Through fear of him my husband has run away, I know not where. Therefore take me to Candanapura." They were all going to Candanapura to trade. Therefore with great tenderness they took her there. Hiranyagupta, when he saw his daughter in such a state, was astonished and said: "Daughter, what does this mean?" When she was questioned, the true wife said that it was the crime of a robber and not of her evil husband. Then her father gave betel and garments in goodly measure to all those who had brought Ratnāvati and dismissed them. And Ratnāvati remained continually pining greatly for her husband.

After a little while Dhanadatta, bent on stealing yet more money, came again. Hiranyagupta was glad when he saw that he had arrived. At that moment seeing Ratnāvati that great villain because of the crime he had committed was terrified. Ratnāvati said: "Lord of my life, be without fear. When I had regained my life, I did not say before my father that a crime had been done by you, my husband, but that it had been done by a thief. Brought here by travellers, I have been continually pining for you alone. It is a reward for my merit that I have found you again." When he heard that, he was glad and remained there enjoying manifold pleasures with Ratnāvati. Then one day when Ratnāvati was fatigued by the pleasures of love and fell asleep, that scoundrel because of his desire to gamble again took all her jewels and fled. Thereupon Ratnāvati, whose life depended upon Dhanadatta, said: "Alas! lord of my life!" and died. I have told about men.

<sup>13</sup> *paramāyū* is probably to be taken as equivalent to *paramapurūṣa*.

tac chrutvā parākramakeśarī śukam avocat: śuka, tvam api strī-  
dūṣaṇam kathaya. prṣṭaḥ kathayati saḥ.<sup>59</sup>

### b. THE PARROT'S STORY

śrṇu deva.<sup>60</sup> dakṣiṇasyām<sup>61</sup> diśy apūrvaharṣavati nāma nagari.  
tasyām dharmabalo nāma rājā babhūva. tasya rājñah priyatamo vasu-  
datto vaṇig<sup>62</sup> abhūt. vasudattasya trailokyamohinī tanayā vasumatī  
nāmā 'bhavat.<sup>63</sup> vasudattas tām kanyām tāmraliptikānāmanagarīś-  
varāyā<sup>64</sup> samudradattāyā<sup>65</sup> vivāhena dattavān. tām vivāhayitvā samu-  
dradattaḥ svadeśam agamat. sā kanyā pitṛgrhe<sup>66</sup> sthitā. athe 'yam  
eva<sup>67</sup> kanyā tannagaravāsinaṁ dvijaputram atimanoharam avalokya  
priyasakhīm prasthāpya samāniya<sup>68</sup> māsābhyantare tena samam aśe-  
śasukham anubhavanti<sup>69</sup> tiṣṭhati. atha kiyatā kālena nijapatir asyāḥ  
samudradattaḥ samāyātaḥ. vasudattas tasyā 'tithyam vidhāya rātrau  
divyamandire śayitum<sup>70</sup> jāmātaram ādideśa. vasumatī ca tatrai 'va<sup>71</sup>  
prasthāpitā.

tasyām eva rātrau caureṇa manasi<sup>72</sup> cintitam: ratikriḍāśrameṇā  
'yam samudradattaḥ sabhāryo nidrām<sup>73</sup> yāsyati. tadā 'ham eva sar-  
vasvaṁ sukhena neṣyāmi. ity ālocya tatra gatvā siddhim<sup>74</sup> dattvā  
pradīpacchāyāyām sthitaḥ. sa<sup>75</sup> samudradattaḥ śrameṇa kim cin na  
bubodha. sā dvijakumāraṁ smṛtvā 'sukhīnī<sup>76</sup> bhūtvā tasthau. tato  
nidrāgatasamudradattam<sup>77</sup> āvalokya kāmavīhvalā sā kopād gantum  
upacakrame. ity eva kāle bhayād<sup>78</sup> dūtyā dvijakumārāgamanam<sup>79</sup>  
vasumatyām abhihitam. sā 'pi brūte: dūti, tvam mamā 'laṁkārabhū-  
ṣitā 'tra tiṣṭha yāvad ahaṁ dvijakumāraṁ<sup>80</sup> sambhāṣya samāgacchāmi.<sup>81</sup>

<sup>59</sup> P om. V śukaḥ kathayati.

<sup>60</sup> P d° ś°.

<sup>61</sup> W for this and next sentence: *asti mahīmaṇḍale dharmābhīdhānananarapater apūrvaharṣavati nāma nagarī.*

<sup>62</sup> HO vaṇika. W vaṇikaḥ. PV nāmāmālyo.

<sup>63</sup> PV nāmānā abhavat.

<sup>64</sup> P tāmraliptikānām°. W tāmralip-  
tikā.

<sup>65</sup> P om.

<sup>66</sup> HOV °gehe.

<sup>67</sup> P om.

<sup>68</sup> P samānīyamānena, om. mās°.

<sup>69</sup> HO °vatī.

<sup>70</sup> O tena ś°.

<sup>71</sup> P om. tatraiva.

<sup>72</sup> P °seti.

<sup>73</sup> P nīrbhayaṁ yadā n°.

<sup>74</sup> W siddhi. V sandhim.

<sup>75</sup> PV om.

<sup>76</sup> P 'sukhīnīva, om. bh°.

<sup>77</sup> P nidrām gataṁ samudr°.

<sup>78</sup> P tayā over bh°.

<sup>79</sup> HO °māragam°.

<sup>80</sup> HO om. dvija.

<sup>81</sup> P samāgamīṣyāmi.



When he had heard that, Parākramakeśarin said to the parrot: "Parrot, now you tell about the sins of women." Thus asked, he said: "Listen, your majesty."

b. THE PARROT'S STORY: HOW VASUMATĪ LOST HER NOSE<sup>14</sup>

In the south there is a city called Apūrvaharṣavatī.<sup>15</sup> In it there lived a king named Dharmabala.<sup>16</sup> That king had a dear friend, the merchant Vasudatta.<sup>17</sup> Vasudatta had a daughter named Vasumatī,<sup>18</sup> who bewitched the three worlds. Vasudatta gave his daughter in marriage to Samudradatta, the lord of a city called Tāmraliptikā.<sup>19</sup> Having married her, Samudradatta went to his own country. The girl stayed in her father's house. Then that very girl, when she had seen a very handsome young brahman who lived in that city, sent out her dear friend and brought him in and for a month continually enjoyed all pleasures with him. After a little while her own husband Samudradatta returned. Vasudatta gave him hospitality and in the night bade his son-in-law sleep in a beautiful room and sent Vasumatī there.

On that very night a thief thought in his mind: "Tired out by the pleasures of love this Samudradatta and his wife will go to sleep. Then I myself shall easily carry off their property." Thinking this he went there and after accomplishing his object successfully he stayed there in the shadow cast by the lamp. Samudradatta through weariness did not awake at all. She thinking of the young brahman remained unhappy. Then when she saw that Samudradatta had gone to sleep, agitated by love, she angrily began to go to her lover. At that very moment her go-between in fear told Vasumatī that the young brahman was coming. She said: "Bawd, stay here decked out in my ornaments until I speak with the young brahman<sup>20</sup> and return." When the go-

<sup>14</sup> In S. the lover was hanged by the police and a *vetāla* who had taken possession of the body mutilated the girl. There is no mention of a go-between. In Ś. the lover was killed by the police and a *yakṣa*, entering the body, had intercourse with the girl and then mutilated her. The go-between suggested the trick on the husband but played no part in carrying it out. The thief accidentally saw the girl as she went to the rendezvous.

<sup>15</sup> = Full of unprecedented joy. In S. Harṣavatī, in Ś. Kāñcanapura.

<sup>16</sup> = Justice-strength. In K. Dharma. The king is not named in the other

versions.

<sup>17</sup> = Wealth-given. In S. Dharma-datta, in MSS. of K. Dhanadatta or Dharmadatta. In Ś. the introductory matter is somewhat different. Sāgaradatta's son, Śrīdatta, married the unnamed daughter of a merchant Samudradatta in the city of Śrīpura.

<sup>18</sup> = Possessing wealth. K. as our version. In S. Vasudattā.

<sup>19</sup> Samudradatta = sea-given. Tāmraliptikā (or Tāmraliptī) is a city at the mouth of the Ganges.

<sup>20</sup> Or "until I have intercourse with the young brahman."

dūtyā tathā<sup>82</sup> kṛte vasumatī saṁketasthānam jagāma. vidhivaśāc cauro 'yam iti kṛtvā sa dvijakumāraḥ dvārikena<sup>83</sup> mahākāṇḍahataḥ katham api saṁketasthānam gatvā patitaḥ. vasumatī dvijakumāram tathāvidham avalokya tasya mukhe mukhaṁ dattvā vilapantī tasthau. ity eva kāle dvijamukhe vidhivaśāt<sup>84</sup> tasyā nāsikā praviṣṭā. ato<sup>85</sup> 'caitanyaṁ maraṇasamaye dantāghātena tasyā<sup>86</sup> nāsikāṁ ciccheda.<sup>87</sup> tato gatanāsikā vasumatī vicintya mṛtaṁ taṁ viḥaya patyuh śayyām āgatyā dūtyām vṛttāntam abhihitavati. dūti<sup>88</sup> vadati: vasumatī, nirbuddhir mā bhava. madvacanam ācara. pituḥ sthānam<sup>89</sup> gatvā samudradattasya doṣam ākhyāpaya. tadā<sup>90</sup> vasumatī sakhīsametā krandanti<sup>91</sup> pīṭsamīpaṁ gatvā bhartur mithyāpavādam abhihitavati.

cauraś<sup>92</sup> ca vasumatyāḥ samudradattasya ca caritaṁ dṛṣṭvā śrutvā<sup>93</sup> ca gatavān. vasudattas tām kanyām vinasāṁ<sup>94</sup> vilapantiṁ avalokyo<sup>95</sup> 'vāca: putri, kim etat. iti pṛṣṭā lajjayā kim cin na vadati. tadai 'śā pāpiṣṭhā sphuṭabhāṣiṇī sakhī brūte: prabho, bhavato duhitā parihā-saparāyaṇasya samudradattasya<sup>96</sup> lajjayā kim cid uttaraṁ na dattavati. etāvata 'parādhenā 'syā nāsikāṁ ciccheda. rahasyam etac chrutvā vasudattaḥ kopād rājānam jñāpayām āsa. tato 'tikruddhena rājñā samudradattasya śiraś chettum ājñā vihitā.

etāvati samaye dayāluś<sup>97</sup> cauraḥ sarvavṛttāntadarśī daṇḍavat pra-nāman ācarya vadati: deva, nā 'yam vadhyāḥ. rājā 'ha: katham na vadhyāḥ.<sup>98</sup> tadā 'sya prāṇaraksārtham ātmānaś<sup>99</sup> cauryam upadarśya sarvavṛttāntaṁ rājñe nivedayām āsa. tadā 'vagatatattvo<sup>100</sup> rājā vasu-dattaṁ priyatamam abhyadhāt: sakhe, bhavato duhitā 'tīvākāryakā-riṇī. tasmād iyaṁ nirvāśyatām iti. vasumatīm nirvāśya dūtyāś co 'citaphalaṁ dattvā cauraṁ nagaramaṇḍalaṁ<sup>101</sup> kṛtvā samudradatto<sup>102</sup> bahutaraṁ ratnaṁ dattvā svadeśāya prasthāpitaḥ. deva, mayā strī-dūṣaṇam evaṁ kathitam.<sup>103</sup>

sa parākramakeśarī tayoh kalahanirṇayākṣama ivā 'sīt.

<sup>82</sup> P om.

<sup>83</sup> P *puraḍvār°*.

<sup>84</sup> P om.

<sup>85</sup> P *tato*.

<sup>86</sup> PV om.

<sup>87</sup> P *iyam c°*.

<sup>88</sup> P *ta śrutvā d°*.

<sup>89</sup> P *samīpaṁ*.

<sup>90</sup> P for *tadā, tadvacanam ākarṇya*.

<sup>91</sup> P *atī*.

<sup>92</sup> HO repeat *vasumatyāś* after *saṁ°*, om. *ca*. P *caur° saṁ° vaś° ca*. V *saṁ° dūtyāś ca*.

<sup>93</sup> V *dūṣayitvā*.

<sup>94</sup> P *nāsikāhīnām*.

<sup>95</sup> HV *alokyo*.

<sup>96</sup> O om.

<sup>97</sup> P om.

<sup>98</sup> HO *vadhyā*. P *vadhyo 'yam*.

<sup>99</sup> HO *ātmānam c°*. V *ātmānam cauram*.

<sup>100</sup> HO *'vatatatattvo*, om. *rājā*.

<sup>101</sup> P<sup>1</sup>V *nagararakṣakaṁ*. P<sup>2</sup> as text.

<sup>102</sup> P *samudradattaṁ bahutararatna-prasādasahitaṁ svadeśam prasthāpayām āsa*. V *samudradatto bahutararatna-dānena prasāditaḥ svadeśāya prasthā-pitaś ca*.

<sup>103</sup> P *bhaṇitam*, om. *evam*. V *eva* for *evam*.

between had done as she said, Vasumatī went to the rendezvous. As fate willed it, the doorkeeper thought: "This is a thief," and struck the young brahman with a great staff. He barely managed to come to the rendezvous and fell there. Vasumatī when she saw the young brahman in such a state put her mouth to his mouth and lay there weeping. At that moment by fate her nose got into the brahman's mouth, and unconsciously at the moment of death he cut off her nose with a bite of his teeth. Then with her nose gone Vasumatī, pondering what to do, left the corpse and came to her husband's bed and told the go-between what had happened. The go-between said: "Vasumatī, do not be stupid. Do what I say. Go to your father and tell him that the crime was Samudradatta's." With her friend she went to her father in tears and made the false accusation against her husband.

The thief, having seen and heard the adventures of Vasumatī and Samudradatta, went there also. Vasudatta, when he had seen his daughter without a nose and in tears, said: "Daughter, what is the meaning of this?" When she was asked this, in embarrassment she said nothing. Then that wicked friend, speaking up, said: "Master, Samudradatta made fun of her, and she was too modest to reply to him; for this crime he has cut off her nose." When he had heard that secret information, Vasudatta angrily informed the king. Then the king in great anger gave orders to cut off Samudradatta's head.

At that time the thief taking pity on him, since he had seen the whole affair, lying prone in prostration said: "Your majesty, this man must not be killed." The king said: "Why must he not be killed?" Then to save that man's life he confessed his own thievery and informed the king of the whole affair. When the king had learned the truth, he said to his dear friend Vasudatta: "Friend, your daughter is a great evil-doer. Therefore let her be banished." When he had banished Vasumatī and given the go-between her just reward and made the thief the magistrate in charge of the city, he sent Samudradatta to his own country after giving him a very excellent jewel.<sup>21</sup> Your majesty, I have told of the sins of women.

Parākramakeśarin seemed to be unable to decide their quarrel.

<sup>21</sup> The subject *rājñā* must be understood from the preceding sentence.

atha vetālo<sup>104</sup> rājānam papraccha: rājan,<sup>105</sup> brūhi. strīpuruṣayor madhye kiṃ puruṣāḥ kṛtaghnāḥ, kiṃ strīyaḥ kṛtaghnāḥ. śrutvā<sup>106</sup> rājo 'vāca: śṛṇu re vetāla. laghucittāḥ strīyaḥ sakalapāpānām bhājanam iti kṛtvā viśvasṛjā nirmītaḥ. puruṣeṣu kaś cit krūras<sup>107</sup> tiṣṭhati. strīyaḥ svabhāvataḥ krūrāḥ<sup>108</sup> pāpakāriṇyo bhavanti.

iti<sup>109</sup> rājñā parichinnam kṛtvā saṃśayam uttamam maunabhaṅgam vidhāyā 'sya jagāma sa punar drumam. (3)

iti<sup>110</sup> jambhaladattaviracitas tṛtiyo vetālakathāprabandhaḥ.

#### STORY 4

tato<sup>1</sup> rājā samālokya skandham śūnyam parāsunā<sup>2</sup>  
paścād vṛkṣatalam gatvā śavam skandhe cakāra ha.<sup>3</sup> (1)  
tathai<sup>4</sup> 'va śavam ādāya śmaśānam gantum udyataḥ<sup>5</sup>  
skandhārūḍhaḥ sa vetālo rājānam punar abravīt: (2)  
avadhānam<sup>6</sup> vidhehi tvaṃ rājan sattvapārāyaṇa  
vicitrām vividhām ramyaṃ kathām kathayato mama. (3)

asmin mahīmaṇḍale sakalarājalakṣaṇopeto rājā sārvaabhaumaḥ śū-drako nāma samāsit. ekadā 'mātyagaṇaparivṛtasya' pariṣadam<sup>8</sup> avas-thitasya rājñāḥ puradvāri deśāntarād āgata eko<sup>9</sup> rājaputraḥ putrabhā-ryāsameto<sup>10</sup> vartanārthi dūrād eva dakṣiṇāpathasakāśāt<sup>11</sup> samāgatya dauvārikam<sup>12</sup> abravīt:<sup>13</sup> bho dauvārika, mām avehi. rājaputro 'haṃ putrabhāryāsahāyaḥ śūdrakamahārājasya yaśaḥ śrutvā vartanārthi samāgatya tiṣṭhāmi. mama vṛttāntam rājani vijñāpaya.

<sup>104</sup> HO vetālam rājā.

<sup>105</sup> P vada rājan.

<sup>106</sup> P śrutvaitad rājā vadati.

<sup>107</sup> H krūrās tiṣṭhanti. O as H, with krūrās.

<sup>108</sup> O krūrāḥ.

<sup>109</sup> MSS. and V ca for sa. W corrupt: evam rājñā paricchinna eva śasayaḥ, sa maunabhaṅga vidhāya punaḥratrama-yayau.

<sup>110</sup> HO iti śrījambhaladattaviraciika-thāpāṭhe tṛtiyo vetālaḥ.

<sup>1</sup> W for verse: tato rājā śūnya kṣan-dhaumavalokya pavāśvanā.

<sup>2</sup> MSS. and V parāsunā.

<sup>3</sup> HOV ca for ha.

<sup>4</sup> W for verse: tathaiṣa saram ādāyaḥ, śmaśānam gantu prayayau, kṣatrārūḍho mṛtakāḥ pūrvavad rājānam abravīt.

<sup>5</sup> PV udyatam.

<sup>6</sup> W for verse: avadhā vidhihi kathā

kathayato mama. W has altogether two verses, to be read thus:

tato rājā śūnyam skandham avalokya parāsunā

tathai 'va śavam ādāya śmaśānam gantum prayayau. (1)

skandhārūḍhaḥ [sa] mṛtakāḥ pūrvavad rājānam abravīt (one syllable too long)

avadhā [naṃ] vidhehi [tvaṃ] kathām kathayato mama. (2)

<sup>7</sup> P 'mātyaśatapari'.

<sup>8</sup> HO pāriṣadam.

<sup>9</sup> HO eka.

<sup>10</sup> HO saputr°.

<sup>11</sup> P dakṣiṇāpath°.

HO dakṣiṇāpath° sakāśāt. W has both dakṣiṇa and dakṣiṇā.

<sup>12</sup> MSS. and V dauvār° always. W pratihāra always.

<sup>13</sup> P anādīt.

Then the goblin asked the king: "King, speak. Of females and males are males more ungrateful or are females more ungrateful?" Hearing that the king said: "Listen, goblin. The creator of all has made females fickle, with the idea that they should be a vessel of all evils. Among males now and then one is cruel. Females are by their nature cruel and evil-doers."<sup>22</sup>

3. So he constructed a weighty problem, which the king thus solved; and so, having caused him to break his silence, he went again to the tree.

So ends the third story of the goblin,  
written by Jambhaladatta.

#### 4. HOW VIRAVARA SAVED HIS LORD'S LIFE<sup>1</sup>

1. Then the king seeing that the corpse was not on his shoulder went back to the foot of the tree and put the body on his shoulder.

2. In just the same way as before he set out with the body to go to the cemetery. The goblin mounted on his shoulder again spoke to the king:

3. "Pay attention, oh king who art wholly given to virtue, as I tell an entertaining, varied, delightful tale."

In this world there was a king named Śūdraka,<sup>2</sup> endowed with all the marks of a king and ruler of all the world. One day when the king surrounded by his company of ministers had entered the assembly, a rajput who had come from a foreign country with his wife and children, having come from the distant south-country to seek occupation, said to the doorkeeper at the gate: "Doorkeeper, attend to me. I, a rajput, with my wife and children, stand here, having come to seek occupation, since I have heard of the glory of the great king Śūdraka. Inform the king of what I say."

<sup>22</sup> In the other versions the solution is the same in essence. At the end of the story, however, S. says that the birds regained their original forms of Gandharva and Apsaras respectively. In Ś. they return to their forms of Vidyādhara.

<sup>1</sup> The other versions have essentially the same story. S. and Ś. have somewhat longer accounts of the debate within Viravara's family at the time of

the boy's sacrifice of himself. On the motif of self-decapitation in the worship of a god, see J. Ph. Vogel's illustrated article, "The Head-offering to the Goddess in Pallava Sculpture," in *Bull. of the School of Oriental Studies, Univ. of London*, vol. 6 (1931), pp. 539-543. The motif reappears again in story 8.

<sup>2</sup> In S. his city is Śobhāvati. In Ś. he is called Śūdrakadeva of the city of Vardhamāna.

śrutvai 'tat pratihāro<sup>14</sup> rājānam vijñāpya dauvārikena nīyamānam<sup>15</sup> tam<sup>16</sup> ālokyā rājā papraccha: ko<sup>17</sup> bhavān. kimartham ihā 'gatya militaḥ. iti prṣṭo brūte: deva, vīravaranāmā<sup>18</sup> kṣatriyo 'ham. sevā-kāṅkṣī<sup>19</sup> samāgatya tiṣṭhāmi. rājā vadati: kiṁ jīvanam kartavyam. tad vada. vīravareṇo 'ktam: pratyaham suvarṇaśatapañcatrayam<sup>20</sup> dadātu deva. rājā 'bravit: aho, atrā<sup>21</sup> 'nekaguṇavantaḥ<sup>22</sup> santi. keśam apy etāvaj jīvanam na vidyate. tac chrutvā vīravaro nṛpatim abhinandya<sup>23</sup> calitaḥ. tataḥ sām̐dhivigrahikeṇo 'ktam: deva, etena kātaro<sup>24</sup> na syād yad divasakatipayam yāvad<sup>25</sup> etāvaj jīvanam dattvā vīravarasya bhājanatā parikṣyatām.<sup>26</sup> dhanam api vinaṣṭam na<sup>27</sup> bhaviṣyati. tato rājñā<sup>28</sup> punar āniya tasmai sthānam<sup>29</sup> yathābhilaṣita-vartanam<sup>30</sup> dattvā prasthāpito 'yam vīravaro vartanadhanasya 'rdham<sup>31</sup> brāhmaṇebhyo dattvā 'bandhupaṅgujanebhyo<sup>32</sup> dattvā caturthāñśenā 'tmānam vardhayati. evam<sup>33</sup> rājasevām<sup>34</sup> kurvann āste.

athai 'kadā dakṣiṇasyām diśi rātrāv ekā strī karuṇasvareṇa roditi. tac chrutvā rājā vadati: dauvārikas tiṣṭhati.<sup>35</sup> vīravareṇo 'ktam: deva,<sup>36</sup> aham asmi. nṛpeṇo 'ktam: vīravara, kā roditi.<sup>37</sup> tām niścitya mām jñāpaya. tato 'yam<sup>38</sup> gataḥ. rājā ca tasya vartanattattvam eva<sup>39</sup> jñātum anupalakṣito jagāma. vīravaras tatra<sup>40</sup> gatvā rudatīm ālokyā 'bravit: mātara bhagavati,<sup>41</sup> kimartham ekākinī<sup>42</sup> rodiṣi. sā<sup>43</sup> tu yatnena prṣṭā brūte: vatsa, aham sūdrakasya lakṣmīḥ. sa mahātmā prātaḥ-kāle nāśam gamiṣyati.<sup>44</sup> tad aham idānīm kutra sthāsyāmī 'ti rodimi. tac chrutvā vīravareṇo 'ktam: mātara, bhavati yathā cirsthāyini rājā ca cira-jīvi bhavati tadupāyam vadatu bhavati. aham tāvat karomi. lakṣmī<sup>45</sup> brūte: vatsa, tad duṣkaram karma kaḥ<sup>46</sup> kariṣyati. vīrava-

<sup>14</sup> PV *pratihārī*.

<sup>15</sup> P °*kenāñīy*°.

<sup>16</sup> O om. through *jīvanam*, 2 lines below.

<sup>17</sup> P *bho*.

<sup>18</sup> H<sup>1</sup> °*varo nāma*.

<sup>19</sup> P *bhavan s*°.

<sup>20</sup> W *suvarṇapañcaśatāni*.

<sup>21</sup> HO 'trā.

<sup>22</sup> P 'nekamahāguṇa°.

<sup>23</sup> HOV *abhinindya*.

<sup>24</sup> HO *katavato* for *k*° na. V *mā k*° *bhava div*° etc.

<sup>25</sup> HOV om.

<sup>26</sup> HO *parikṣatām*.

<sup>27</sup> P na v°.

<sup>28</sup> HO *rājā*.

<sup>29</sup> P *sthāne*. V om.

<sup>30</sup> O °*ṣitam vari*°.

<sup>31</sup> P *vartanasyārdham*.

<sup>32</sup> P om. 'b° d°. V *caturthāñśam an-dhapaṅgujanebhyo dattvā aviśiṣṭacatur-thāñśenā* etc.

<sup>33</sup> O *tato*.

<sup>34</sup> HO *rājā sabhā*.

<sup>35</sup> PV *tiṣṭhasi*.

<sup>36</sup> HO *devamahasmī*. P *devāham asmi*.

<sup>37</sup> HO *rodati*.

<sup>38</sup> P for 'yam, *tat śrutvā*.

<sup>39</sup> MSS. and V *avajñātum* for *eva jñ*°.

<sup>40</sup> O om.

<sup>41</sup> HOV *bhavati*.

<sup>42</sup> P *rātrāv e*°.

<sup>43</sup> HO om. *sā tu*.

<sup>44</sup> PV *gamiṣyati*. H *gamiṣyasi*. O *gamiṣyāmi*.

<sup>45</sup> MSS. and V *lakṣmī*.

<sup>46</sup> P om.



When the doorkeeper having heard that had informed the king and brought him in, the king looked at him and asked:<sup>3</sup> "Who are you? Why have you come here and appeared before me?" He replied: "Your majesty, I am a warrior named Viravara.<sup>4</sup> I have come since I desire to serve you." The king said: "What salary must I give you? Tell me." Viravara said: "Let your majesty give me daily fifteen hundred gold pieces."<sup>5</sup> The king said: "Oh, here there are men who possess many good qualities. None of them gets so great a salary." Hearing that Viravara saluted the king and departed. Then the minister of peace and war said: "Let your majesty not shrink from testing Viravara's merit by giving him that much pay for a few days. The money too will not be wasted." Then the king brought him back and after giving him an office with as much salary as he demanded dismissed him. Viravara gave half of the wealth of his salary to the brahmins, gave a quarter to orphans and cripples, and with a quarter supported himself. So he continually did service to the king.

Once at night towards the south a woman wept with a mournful voice. Hearing it the king said: "Is the doorkeeper there?" Viravara replied: "Your majesty, I am here." The king said: "Viravara, who is the woman who is crying? Find out who she is and inform me." Then he went to find out. And the king also went unseen to learn the real truth about his behavior. Viravara went to the place and when he saw the woman who was crying he said: "Respected mother, why are you alone and weeping?" Being pressingly questioned she answered: "Son, I am Śūdraka's royal fortune.<sup>6</sup> That great-souled man will die at dawn. So I am weeping, thinking: 'In whom shall I reside now?'" Hearing that Viravara said: "Mother, tell me the means whereby you may last long and the king may live long. I shall do just as you say." The king's fortune answered: "Son, this is a hard matter; who can do

<sup>3</sup> In the text this sentence has careless syntax. The nom. *pratīhāro* is repeated by the correct instr. *dauvārikena*.

<sup>4</sup> = Best of heroes. In S. he is called a brahman from Mālava, and his wife is named Dharmavati, his son Sattvarava (the MSS. of K. vary between Śaktidhara and Śaktivara), his daughter Viravatī.

<sup>5</sup> The compound *suvarṇaśatapañcatrayam* = "five triads of hundreds of gold pieces." In S. the sum asked is 500 *dīnāras*, in Ś. a thousand gold pieces, in K. 500 *rūpakas*. For *dadātu deva*, see Intro. §8.

<sup>6</sup> Lakṣmī, the personified good fortune of a king, is replaced in S. by the Earth-goddess, who laments because such an excellent "lord of the earth" is going to die.

reṇo<sup>47</sup> 'ktam: mayā 'śakyam api kartavyam iti vadatu bhavati. lakṣmī<sup>48</sup> brūte: dvātriṃśallakṣaṇopetaṁ putraṁ<sup>49</sup> samānīya tanmātābhaginyau<sup>50</sup> taccaraṇau dadhāte<sup>51</sup> svecchayā. svayam api svecchayā<sup>52</sup> pitā kātyāyanī balim dadāti. tadā<sup>53</sup> rājñā śobhanam bhavati keśa-karṣaṇasīraschedam<sup>54</sup> yadi putraḥ svīkaroti tadai 'va nā 'nyathā. iti nigadyā 'ntarhitā<sup>55</sup> babhūva rājā sarvaṁ śrutvā tadanusaraṇam<sup>56</sup> karoti.

vīravaraś ca<sup>57</sup> sahasā svagrhaṁ gatvā patnyāṁ putre duhitari ca sarvaṁ akathayat prābodhayac<sup>58</sup> ca. tac chrutvā patnī<sup>59</sup> vadati: yad<sup>60</sup> etad duṣkaram karma na kartavyam<sup>61</sup> tadā paraloke nistāraḥ<sup>62</sup> katham bhaviṣyati. tat putraḥ śaktivaro brūte: tāta, dhanyo 'haṁ yanmaraṇe<sup>63</sup> rājā cirajīvi rājyasya<sup>64</sup> nistāro bhaviṣyati. duhitā cā 'bhinanditā. rājā suguptaḥ<sup>65</sup> sarvaṁ śrutvā 'nupalakṣitas tiṣṭhati.

vīravaraḥ saparivāras tatra gatvā tenai 'va vidhinā rājño vipattikṣayahetave svaputraṁ bhagavatyai balim dattvā tacchokaṁ parihaṇaṁ rājño 'paradīrghāyusṭvakāmas<sup>66</sup> tena khaḍgenā<sup>67</sup> 'tmanaḥ śiraś ciccheda.<sup>68</sup> gurutaraśokena vīravaraḥ patnī duhitā ca rājño<sup>69</sup> dīrghāyusṭvakāma<sup>70</sup> svaśiraś ciccheda.<sup>71</sup> rājā sarvaṁ etad<sup>72</sup> avalokya saparivāravīravarasya<sup>73</sup> sāttvikatvam<sup>74</sup> adhigamya svaśiraś<sup>75</sup> chettum upakrame. etāvati samaya ākāśavāṇī babhūva: rājan, tvam ātmabalim na dāsyasi. tava kātyāyanī prasannā 'bhavat. rājā vadati: mātār, yady etat syāt tadā vīravaraḥ saparivāro jīvatu. vīravare saparivāre jīvite<sup>76</sup> rājā 'nupalakṣitaḥ sahasā svagrhaṁ āgataḥ.

prāptajīvano vīravaraḥ patnīm putraṁ duhitaraṁ svagrhaṁ saṁsthāpya nṛpadvāram āgataḥ. tam āyātam ālokya<sup>77</sup> rājā vadati: vīravara,<sup>78</sup> kutra<sup>79</sup> gatvā sthitam bhavatā. kā roditi. iti rahasyam kathaya. iti pṛṣṭo brūte: deva, ekā strī duḥkhiṇī roditi. tām niḥsāryā 'gato 'smi.

<sup>47</sup> P *aneno*.

<sup>48</sup> MSS. and V *lakṣmī*.

<sup>49</sup> P *svap*.

<sup>50</sup> P °mātṛbh°.

<sup>51</sup> P *sve* ° d°.

<sup>52</sup> P om.

<sup>53</sup> P *tadāsyā*.

<sup>54</sup> P *putropi yadi k*°.

<sup>55</sup> P *lakṣmī antarh*°, om. *babhūva*.

<sup>56</sup> P *suguptam tad*°.

<sup>57</sup> P om.

<sup>58</sup> HO *prab*°.

<sup>59</sup> P *tatpatnī*.

<sup>60</sup> PV *yady*.

<sup>61</sup> P *kariṣyati*.

<sup>62</sup> P *paralokamistāraḥ*.

<sup>63</sup> P °maraṇād.

<sup>64</sup> V r° ca.

<sup>65</sup> HO *svag*°.

<sup>66</sup> P *dīrghāyusṭakāmas*. V *dīrghāyusṭakāmas*.

<sup>67</sup> H °genam. O °genanam.

<sup>68</sup> O *cheda*.

<sup>69</sup> HO om. V *nṛpater*.

<sup>70</sup> Variants for °yusṭva° as in note 66.

<sup>71</sup> O *cheda*.

<sup>72</sup> P *eva tad*.

<sup>73</sup> P *saparivārasya vīravarasya*.

<sup>74</sup> HOV *sāttvikam*.

<sup>75</sup> P om. *sva*.

<sup>76</sup> P j° *satī*.

<sup>77</sup> P *avalokya*.

<sup>78</sup> P om.

<sup>79</sup> HO om.

it?" Viravara said: "Since I shall do it even if it is impossible, tell me." She said: "Bringing a son who is endowed with the thirty-two auspicious marks, his mother and sister shall of their own free will hold his feet. His father himself of his own free will shall give him as an offering to Devī.<sup>7</sup> Then the king's welfare will result if the boy assents to being dragged by the hair and having his head cut off, only then and not otherwise." When she had said this, she disappeared. When the king had heard everything, he followed Viravara.

And Viravara went home quickly and told everything to his wife, son, and daughter, and woke them up.<sup>8</sup> When his wife had heard that, she said: "If this difficult deed be not done, how will final liberation come to us in the next world?" Then his son Śaktivara<sup>9</sup> said: "Father, I am fortunate, since in my death the king will be long-lived and the kingdom will be delivered." The daughter also was glad. The king kept himself hidden and heard everything, and remained unobserved.

When Viravara with his family had gone to that place, just according to the directions that had been given he gave his son as an offering to Devī to avert the king's destruction. To get rid of his grief for him and in the hope of winning further long life for the king by another sacrifice he cut off his own head with his sword. Because of their great grief Viravara's wife and his daughter desiring to lengthen the king's life cut off their own heads. The king, when he had seen all that and had discovered the virtue of Viravara and his family, started to cut off his head. At that moment there came a voice from heaven: "Oh king, you shall not give yourself as an offering. Devī is pleased with you." The king said "Mother, if that be so, then let Viravara and his family live." When Viravara and his family were brought to life, the king quickly went home unseen.

Viravara, restored to life, took his wife, son, and daughter home, and then went to the king's door. When he saw that he had come, the king said: "Viravara, where did you go and stay so long? Who is the woman that was weeping? Tell me the secret." He replied: "Your majesty, an unhappy woman was weeping. I have turned her away

<sup>7</sup> Devī is called in this version Kātyāyanī, in S. Caṇḍī, in K. Caṇḍikā, in Ś. Devī or Bhāṭṭārikā.

<sup>8</sup> Or, "informed them."

<sup>9</sup> = Distinguished for might. K. as our version. In S. Sattvavara, in Ś. not named.

rājño 'ktam: vatsa, svagṛhaṁ gaccha. athā 'paradine rājā sarvāmā-  
tyān samāniya vīravaraśya saparivārasya sāttvikatvaṁ<sup>80</sup> nigaditavān.  
tataḥ<sup>81</sup> sarve vismitā babhūvuḥ. tadā vīravaraśyaśāśādād rājā<sup>82</sup> sārva-  
bhaumo babhūva. vīravaraśya bahutarahayahastidhanajanamaṇiratnāni  
dattvā śekharaśe sa rājā<sup>83</sup> kṛtaḥ.

vada rājan. vīvaraśūdrakayor madhye ko mahān mahāsattvaḥ.<sup>84</sup>  
rājā vadati: śṛṇu re vetāla. sevakānām ayam eva dharmāḥ, yat pra-  
bhukārye prānāns tyajanti. kiṁ tu śūdrako nṛpatir mahān<sup>85</sup> mahā-  
sattvaḥ, yad evaṁvidhasāhasena<sup>86</sup> sevakaṁ parivārasahitaṁ jīvaṇitvā  
rājānaṁ<sup>87</sup> kṛtavān. nṛpatāv iti vādinī vetālaḥ śiṁśapāvṛkṣe punar  
lalāga.

iti caturtho vetālakathāprabandhaḥ.

### STORY 5

atha punar ānīyamāno vetālaḥ kathāṁ aparāṁ kathayati:

deva, campāvati<sup>1</sup> nāma nagarī purā 'sit. tatra viṣṇuśarmā nāma  
brāhmaṇaḥ prativasati. tasya trayaḥ putrā babhūvuḥ. athai 'kadā  
tena yajñārthaṁ kūrmaṁ ānetuṁ putrāḥ prasthāpitāḥ. gatvā taiḥ  
kūrmo 'pi prāptaḥ. eko brūte: tvam eṇaṁ gṛhṇā. ahaṁ<sup>2</sup> bhojana-  
caṅgaḥ.<sup>3</sup> katham ahaṁ nayiṣyāmi.<sup>4</sup> aparō<sup>5</sup> brūte: ahaṁ eva<sup>6</sup> nāri-  
caṅgaḥ. katham ahaṁ nayāmi. aparō brūte: ahaṁ śayyācaṅgaḥ.  
katham imaṁ nayāmi. ity anyonyaṁ kalahāyamānāḥ puṇyasenanṛ-  
pateḥ sthānaṁ gatvā jñāpayāṁ āsuh. tato rājā tān samāśvāśya tan-  
nirṇayaṁ kurvāno bhojanacaṅgasya randhanārthaṁ sūpakāraṁ ādi-  
deśa. atha sūpakāre<sup>7</sup> 'nnaṁ nayati bhojanacaṅgo vadati: śmaśānasa-

<sup>80</sup> HOV sāttvikam.

<sup>81</sup> P tat śrutvā.

<sup>82</sup> P sa r°.

<sup>83</sup> W tataḥ putraṁ dakṣiṇāpathe rājā-  
naṁ śūdrakadevaḥ kṛtavān.

<sup>84</sup> P sattvaḥ.

<sup>85</sup> HO for m° m°, mahanasatvaḥ.

<sup>86</sup> HO evaṁvidhis°.

<sup>87</sup> HOV rājā kṛtaḥ.

<sup>1</sup> P campakavatī. V campakavatī. W

calls the brahman viṣṇuśarmā and de-  
scribes him as āṅgaviṣayī.

<sup>2</sup> P om.

<sup>3</sup> P °caṅkaḥ over °caṅcuḥ. V °caṅcuḥ.  
So throughout.

<sup>4</sup> P neṣyāmi.

<sup>5</sup> HOV sa.

<sup>6</sup> PV api.

<sup>7</sup> P °kāro . . . ānayati.

and returned." The king said: "Son, go home." Then on the following day the king collected all his ministers and told them of the heroism of Viravara and his family, and all were astonished. Then by the favor of Viravara the king became the ruler of the whole earth. He gave Viravara very many horses, elephants, treasures, servants, and jewels and made him king in Śekharadeśa.<sup>10</sup>

"Speak, king. Of Viravara and Śūdraka which is the greater hero?" The king said: "Listen, goblin. This is the only rule for servants, that they lay down their life for their lord. But king Śūdraka is the greater hero, since by his prowess he brought to life his servant and his family and made him king."<sup>11</sup> As the king said this, the goblin hung again on the śiṅśapā-tree.

So ends the fourth story of the goblin.

### 5. THREE FASTIDIOUS YOUNG BRAHMINS<sup>1</sup>

Then as the goblin was again being carried along, he told another story:

Your majesty, there was once a city named Campāvati.<sup>2</sup> In it there lived a brahman called Viṣṇuśarman.<sup>3</sup> He had three sons. Once upon a time he sent his sons to get a turtle for sacrifice. They went and obtained a turtle. One of them said: "You pick it up. I am fastidious about food. How can I carry it?" Another said: "I am fastidious about women. How can I carry it?" The third said: "I am fastidious about beds. How can I carry it?" As they quarrelled thus among themselves, they came to king Puṇyasena<sup>4</sup> and informed him of the matter. When he had calmed them, the king to decide the affair ordered a cook to cook for the one who was fastidious about food. Then when the cook brought food, the fastidious man said: "This is made of

<sup>10</sup> Loose syntax; supply *rājñā*. S. adds further that V.'s son was made ruler of a province. The MS. W also says that the son was made king.

<sup>11</sup> S. adds that it is the duty of a wife to follow her husband, and that the son was like his father and mother in character, so that these two are not as brave as the king.

<sup>1</sup> In Ś. the brahman had four sons, of whom the eldest died, thus giving occasion for seventeen moralizing verses. Thereafter with little visible connexion the sacrifice involving a turtle is begun.

<sup>2</sup> In Ś. called Dharmapura. In S. it is an *agrahāra*, called Vṛkṣaghāṭa, in the country of Aṅga, where Campāvati is. In K. merely the country of Aṅga. W describes the brahman as *aṅgaviśayin*.

<sup>3</sup> = Whose joy is Viṣṇu. In W and S. he is Viṣṇusvāmin. In Ś. he is called Govinda, and his four sons are Haridatta (who died), Somadatta, Yajñadatta, and Brahmadatta.

<sup>4</sup> = Army of virtue. In S. Prasena-jit, in Ś. Dharmadhvaṇja. In S. he lives in the city of Viṭaṅkapura.

mīpasthalasya<sup>8</sup> dhānyasye 'dam mayā<sup>9</sup> na bhoktavyam. ity utthāya calitaḥ. atha nāricaṅgasya sthāne nānālamkārabhūṣitā varāṅganā prasthāpitā. tām āyātām ālokya nāricaṅgo vadati: eṣā chāgagandhā 'trā 'gatyā mām<sup>10</sup> kimartham kadamthayati. nāsām<sup>11</sup> dhṛtvā katham api tasthau. śayyācaṅgo divyaśayyāyām suptvā<sup>12</sup> prātar vadati: dur-gatāyām śayyāyām keśasahitāyām suptvā mama gātram raktavar-ṇam jātam.

athā 'paradine<sup>13</sup> rājā sūpakāram ādideśa: kā vārttā.<sup>14</sup> teno 'ktam: deva, satyam bhojanacaṅgaḥ.<sup>15</sup> tan nīyamānam<sup>16</sup> annam śmaśānabhū-mijam iti nindati.<sup>17</sup> tatkāvyam<sup>18</sup> śrutvā varāṅganām prāha. varāṅ-ganā prstā brūte: deva, kumāro mām chāgagandhām nindati. rājño 'ktam: katham tvayi chāgagandhaḥ. iti prstā brūte: deva, mama<sup>19</sup> mātari mṛtāyām matpitā<sup>20</sup> mām chāgadugdhenā 'jīvayat. tasmāt satyam eva 'yam nāricaṅgaḥ. śayyācaṅgasya prsthe cihnam<sup>21</sup> dṛṣtvā brūte: satyam ayaṁ śayyācaṅgaḥ. tatas<sup>22</sup> tena rājñā traya eva dvija-putrā bhūṣayitvā svadeśam prasthāpitāḥ.

vada rājan. eṣām madhye ko mahān. rājā vadati: śṛṇu re vetāla. śayyācaṅgo<sup>23</sup> mahān. nṛpatāv iti vādini vetālaḥ śiṁśapāvṛkṣe punar lalāga.

iti<sup>24</sup> rājñāḥ paricchedam vijñāya jagatīpateḥ  
vyaktavācam agham kṛtvā śiṁśapām kuṇapo gataḥ. (1)  
iti pañcamo vetālakathāprabandhaḥ.

<sup>8</sup> V °sthalajātasya.

<sup>9</sup> P annam.

<sup>10</sup> P kim m°.

<sup>11</sup> HO nāsām. P ity uktvā nāsikām.

<sup>12</sup> P divy° śayyitaḥ śayyācaṅgopi div-yaśayyāyām suptvā.

<sup>13</sup> P 'pare.

<sup>14</sup> P v° sūpakāra.

<sup>15</sup> P ayaṁ bh°.

<sup>16</sup> HOV tat nayamānam. P yadānī-yamānam.

<sup>17</sup> P kṛtvā n°.

<sup>18</sup> HOV om. through nindati in next line.

<sup>19</sup> P om.

<sup>20</sup> P om. mat.

<sup>21</sup> P keśac°.

<sup>22</sup> P for tatas tena: tad dṛṣtvā śrutvā ca.

<sup>23</sup> P eṣām madhye ś°.

<sup>24</sup> P om. vs. For rājñāḥ, H rājñā, O vijñā. For agham, V ayaṁ. W has a very corrupt verse: iti caṅgaparicchedo tavakarane rājñā bhaṅgam avagamya maunam bhaṅjayitvā sa kuṇapaḥ punar api tataḥ śiṁśapātaram agamat.



grain from ground near a cemetery; I will not eat it." Saying this, he got up and left.<sup>5</sup> Then a beautiful woman decked with various ornaments was sent to the one who was fastidious about women. The fastidious man looked at her when she had come and said: "Why does this woman come here smelling like a goat and annoy me?" Holding his nose he stayed there with difficulty. The man who was fastidious about beds slept on a divine bed and said in the morning: "My body has become red from sleeping on a miserable bed full of hairs."<sup>6</sup>

On the next day the king said to the cook: "What news?" He replied: "Your majesty, truly he is fastidious about food. The food that was brought him he found fault with and said that it was grown in a place near a cemetery." When he had heard of his astuteness, he spoke to the beautiful woman. She when questioned said: "Your majesty, the young man found fault with me, saying that I smelt like a goat." The king said: "Why do you smell like a goat?" She replied: "Your majesty, when my mother had died, my father nourished me with goat's milk. Therefore in very truth this man is fastidious about women." Seeing the mark on the back of the man who was fastidious about beds, he said: "Truly this man is fastidious about beds." Then the king decorated all three brahmins and sent them home.<sup>7</sup>

"Speak, king. Among them which is the greatest?" The king said: "Listen, goblin. The one who is fastidious about beds is the greatest."<sup>8</sup> As the king spoke thus, the goblin hung again on the śiṅśapā-tree.

1. When he had heard the king, the lord of the earth, give this solution, the corpse made it a sin on his part that he had spoken out and went to the śiṅśapā-tree.

So ends the fifth story of the goblin.

<sup>5</sup> In the other versions the food is the king's meal and the specific cause of the brahmin's disgust was the reek from burning corpses which had infected the grain.

<sup>6</sup> In the other versions a single horse-hair was found under seven mattresses.

<sup>7</sup> In Ś. nothing is said about the fate of the brahmins or about what happened to their father's sacrifice. S. says that they remained at the king's court and so incurred guilt by obstructing the sacrifice. For K. see next note. Our version forgets the sacrifice.

<sup>8</sup> S. says that the third man was most fastidious since the mark of the hair was obviously seen and imposition was out of the question, while the other two might have acquired their information from someone else. K. adds that because the sacrifice was obstructed the father and his wife died. The riddle is then a double one: Which is guilty of their death and which is most fastidious? The king answers that the one fastidious about beds is most fastidious, and the two who were inferior to him were guilty of their parents' death.

## STORY 6

atha<sup>1</sup> punā rājñā 'nīyamāno vetālaḥ kathāṃ aparāṃ kathayati:

deva, ujjayinyām<sup>2</sup> nagaryām sudarśananāmo<sup>3</sup> narapatir āsīt. tasya rāje<sup>4</sup> harisvāmī nāma brāhmaṇaḥ sakalaguṇasaṃpannas tasthau. tasya somaprabhā nāma kanyā 'bhavat. sā<sup>5</sup> rūpayauvanavatī pitaram abravīt: tāta, jñāniviññāniśūrāṇām<sup>6</sup> madhya<sup>7</sup> ekasmai vivāhena dāsyatha.<sup>8</sup> hasan<sup>9</sup> harisvāmī tadvacanam aṅgikṛtavān. tatas tayā mātā-bhrātror api<sup>10</sup> tadvacanam aṅgikāritam. ity eva kāle caturaṅgaseno<sup>11</sup> nāma narapatīḥ sudarśanaṃ jetukāma ājagāma. tadā sudarśanaḥ pātrāmātyaiḥ samālocyā tasya balavataḥ prītaye vicakṣaṇaṃ harisvāmināṃ bahutarasaṃbhāraṃ dattvā prasthāpitavān. tataḥ sambhāraṃ prāpya harisvāmino vacanāmṛtena tṛptaś caturaṅgasenaḥ svadeśam agamat. tadānīm eko dvijakumāro harisvāminam abravīt: tāta, somaprabhā kanyā te<sup>12</sup> mama vivāhena diyatām. tadā<sup>13</sup> harisvāmī kanyā-bhimataṃ<sup>14</sup> tam<sup>15</sup> abravīt. tad avagamya dvijaputreṇo 'ktam: tāta,

<sup>1</sup> P *athaiva punar ānīyam*°. HOV *punaḥ r*°.

<sup>2</sup> HO *ujjayanyām*.

<sup>3</sup> O *sudarśano nāmo*. PV *sudarśano nāma*. W calls him *punyasena* (sic).

<sup>4</sup> P om. V *rājño*.

<sup>5</sup> HOV om.

<sup>6</sup> HO °*sūrāṇām*.

<sup>7</sup> MSS. and V *madhye*.

<sup>8</sup> V *dātavyam*.

<sup>9</sup> P *śrutvā h*°.

<sup>10</sup> P om. *api tad*.

<sup>11</sup> P here only *turaṅgaseno*. W so throughout.

<sup>12</sup> P *tava kanyā*.

<sup>13</sup> P *tato*.

<sup>14</sup> HO *kanyām abhikṛtam*.

<sup>15</sup> P om.

## 6. HOW SOMAPRABHĀ WAS RESCUED BY HER THREE SUITORS

Then as he was being carried along again by the king, the goblin told another story:

Your majesty, in the city of Ujjayinī there was a king named Sudarśana.<sup>1</sup> In his kingdom there resided a brahman named Harisvāmin,<sup>2</sup> endowed with all good qualities. He had a daughter named Somaprabhā.<sup>3</sup> She, possessing youth and beauty, said to her father: "Father, you must give me in marriage to one of those men who possess knowledge or the skill of an artificer or courage."<sup>4</sup> Smiling, Harisvāmin agreed with what she said. Then she made her mother and brother also agree to her resolution. At that time a king named Caturaṅgasena came desiring to conquer Sudarśana.<sup>5</sup> Sudarśana, after consulting with his counsellors and ministers, gave the wise Harisvāmin great treasure and sent him to win over that powerful king. When he had received the treasure Caturaṅgasena was pleased with the ambrosial words of Harisvāmin and went to his own country. Then a brahman youth said to Harisvāmin: "Father, give me your daughter Somaprabhā in marriage." Then Harisvāmin told him of the girl's resolution. Having heard that, the brahman said: "Father, I possess great knowledge,"<sup>6</sup>

<sup>1</sup> = Handsome. In W and S. called Puṇyasena, in Ś. Mahābala.

<sup>2</sup> = Whose lord is Hari. In S., but not in K., he is said to be the minister of peace and war. In Ś. also he is minister, but the fact that he is a brahman is not mentioned. His name there is Haridāsa.

<sup>3</sup> = Splendid as the moon. In Ś. Mahādevī.

<sup>4</sup> The distinction between *jñāna* and *viññāna* is seen from what follows and is even better seen in S. *jñāna*, as opposed to *viññāna*, is theoretical knowledge, which in such late Sanskrit as these texts, includes preëminently astrology and divination. In S. it is defined as the ability to tell of the past and the future. Ś. makes the *jñānin* a *gaṇaka* or astrologer, and in the solution S. says: *sadā gaṇakataksāṇau paropakaraṇe na kim*, "are not astrologers and artificers always subordinate assistants to others?" *viññāna* is applied or technical knowledge, ability to make things, as is seen plainly from the pas-

sage just quoted, where *taksan* = *viññānin*.

<sup>5</sup> Caturaṅgasena = having an army made up of (all) four branches, i.e. foot, horse, chariots, and elephants. W calls him Turamgasena = having an army of horses; but this seems a mistaken form. In S. the brahman is sent to conclude a treaty with the king of the Deccan who was invading the kingdom. In Ś. he goes off to the king of the Deccan for an unspecified purpose.

<sup>6</sup> In S. the *viññānin* goes to the father and demonstrates his ability by making a chariot with which he shows him heaven and all the worlds. In K. he shows him the worlds without the aid of the flying chariot. The *śūra* goes to the brother and the *jñānin* to the mother. In Ś. also the *viññānin* goes to the father and brings him back to Ujjayinī by means of a flying chariot. The *jñānin* goes to the brother. The *śūra* goes to the mother and claims ability to hit the mark with an arrow by ear alone, without seeing the mark.

aham mahājñānī 'ty ātmano<sup>16</sup> jñānitvam upadarśya harisvāmīno jā-mātrtvam upalabhya vivāhasāmagrīm ānetum ājagāma. harisvāmī ca<sup>17</sup> rājasthānam gacchann āste.

tasminn eva samaye 'sya putram devasvāminam somaprabhāpāṇi-grahaṇam aparadvijakumāro<sup>18</sup> yayāce. tadā<sup>19</sup> 'sau bhaginisamudīrita-vacanā<sup>20</sup> nijagāda. sa tac chrutvā 'tmano vijñānitvam upadarśi-tavān. devasvāminā<sup>21</sup> svikāram āsādy vivāhasāmagrīm ānetum agāt. tasminn eva samaye harisvāmīno brāhmaṇyāḥ sthāne 'paro dvijaku-māraḥ somaprabhāpāṇigrahaṇam yayāce. tade 'ya<sup>22</sup> duhitur udīri-tavacanān nigaditavati. tac chrutvā 'ya<sup>23</sup> vadati: mātara,<sup>24</sup> aham mahāśūra ity ātmanaḥ śūratvam upadarśayām āsa. kanyāyā mātuh svikāram<sup>24</sup> āsādy vivāhasāmagrīm ānetum gataḥ.<sup>25</sup> atha harisvāmī caturaṅgasenasya vṛttāntam sudarśane nṛpatau kathayitvā harṣād rājñāḥ prasādam<sup>26</sup> prāpya svagrham āgataḥ.

athai 'kadā traya eva dvijaputrāḥ sasāmagrikāḥ somaprabhāpāṇi-grahaṇacikīrṣavo<sup>27</sup> harisvāmīno grham āgatya militāḥ. tadānīm haris-vāmī somaprabhām na paśyati. tasya ca patnī tām anālōkya<sup>28</sup> roditi. devasvāminā 'pi sā nā 'valokitā. tato<sup>29</sup> harisvāmī saparivāro vilapaṇs tiṣṭhati. tadā jñānī vadati: harisvāmin, mā kranda. tava kanyām dhūmranāmarākṣaso<sup>30</sup> nītvā 'ste vindhyāṭavyām.<sup>31</sup> tac chrutvā vi-jñānī vadati: ratham aham<sup>32</sup> kariṣyāmi, yathā<sup>33</sup> vindhyāṭavīm ava-laṅghya<sup>34</sup> sahasā yena rathena jītvā tām āneṣyāmi. tadā śūro vadati: tāta, rākṣasaṁ jetum<sup>35</sup> aham samarthaḥ. iti tathā kṛtvā rathārūḍho rākṣasaṁ vijitya somaprabhām jītvā<sup>36</sup> śūro harisvāmīno grham ājagāma. tam āyātam ālōkya pāṇigrahaṇacikīrṣavo 'nyonyam kalahāyante. harisvāmī ca sarvān kṛtopakārān avalokya vismitas tasthau.

vada rājan. somaprabhā kasya patnī bhavati.<sup>37</sup> rājā vadati: śṛṇu re vetāla. somaprabhā śūrasya patnī bhavati<sup>38</sup> nai 'tayoh.<sup>39</sup> yataḥ pitur aṅgikārān mātur aṅgikāro garīyān. rākṣasajittvāc<sup>40</sup> ca. jñāni-

<sup>16</sup> HO ātmanā. V ātmanaḥ.

<sup>17</sup> P om.

<sup>18</sup> P aparo dvij°.

<sup>19</sup> P tato.

<sup>20</sup> P bhagnīsam°.

<sup>21</sup> P tato d°.

<sup>22</sup> HOV tadayam.

<sup>23</sup> HO mātaram.

<sup>24</sup> P svikāravacanam.

<sup>25</sup> HO gatā.

<sup>26</sup> HO om.

<sup>27</sup> P somaprabhāyāḥ pāṇi°.

<sup>28</sup> P nālōkya. V ālōkya.

<sup>29</sup> HO om.

<sup>30</sup> P °nāmā rākṣ°. V dhūstran°. W vramrākṣ° (i.e. brahmar°).

<sup>31</sup> P om.

<sup>32</sup> P om.

<sup>33</sup> P tathā.

<sup>34</sup> P abhīlaṅghya.

<sup>35</sup> P a° j°.

<sup>36</sup> PV vijītvā.

<sup>37</sup> P bhaviṣyati.

<sup>38</sup> P om.

<sup>39</sup> HO netayor. P netarayoh.

<sup>40</sup> V °jayitvāc.

and when he had given proof of his knowledge and received Harisvāmin's promise that he should be his son-in-law, he went to bring the necessary accoutrements for the wedding. And Harisvāmin went to the king.

At that very time another brahman youth asked Harisvāmin's son Devasvāmin<sup>7</sup> for Somaprabhā's hand. He told him what his sister had said. The youth when he heard that, gave proof of his skill as an artificer. Having obtained Devasvāmin's consent, he went to get the necessary accoutrements for the wedding. At that very time another brahman youth asked Harisvāmin's wife for Somaprabhā's hand. Then she told him what her daughter had said. Hearing that he said: "Mother, I am very courageous." Saying that he gave her proof of his courage. When he had obtained the consent of the girl's mother, he went to get the necessary accoutrements for the wedding. Then Harisvāmin told king Sudarśana what had happened with Caturaṅgasena and when the king had joyfully given him a reward, he went home.

One day all three young brahmans came to Harisvāmin's house with the appointments for a wedding desiring to marry Somaprabhā, and met. Then Harisvāmin could not find Somaprabhā. And his wife, not seeing her, wept. Nor could Devasvāmin find her. Then Harisvāmin and his family lamented continually. Then the man of knowledge said: "Harisvāmin, do not lament. An ogre named Dhūmra<sup>8</sup> has taken your daughter and is in a forest in the Vindhya mountains." Hearing that the artificer said: "I shall make a chariot so that having quickly traversed the forest in the Vindhya I may win her by means of it and bring her here." Then the brave man said: "Father, I am able to conquer the ogre." Doing as he said the brave man, mounted on the chariot, overcame the ogre and won Somaprabhā and came to Harisvāmin's house. When they saw that he had returned, desiring to marry her they quarrelled with one another. And Harisvāmin, since he saw that all had done services, was perplexed.

"Speak, king. Whose wife is Somaprabhā?" The king said: "Listen, goblin. Somaprabhā is the wife of the brave man, and not of the other two. For the mother's consent is weightier than the father's. And also because of the fact that he conquered the ogre. The man of knowledge and the artificer were appointed by fate and provided to further the brave man's deed."<sup>9</sup> When the goblin by the pretext of a

<sup>7</sup> = Whose lord is god. In Ś. he is not named.

<sup>8</sup> = Smoke-colored. In S. Dhūmraśika, in K. Dhūmrākṣa, in Ś. unnamed.

<sup>9</sup> The first reason given here, that the mother's consent is weightier than the father's, is not found in the other versions and in S. would be impossible since the brother there promised the girl to the brave man.

vijñānināu sūrasya kāryasiddhaye vidhinā niyojya dattau. iti praśna-  
cchalena nṛpater maunam<sup>41</sup> āhārya vetālaḥ śiṅśapāvṛkṣe<sup>42</sup> punar lalāga.

iti śaṣṭho vetālakathāprabandhaḥ.

### STORY 7<sup>1</sup>

nṛpaproktam<sup>2</sup> idaṁ śrutvā vetālo vihasan punaḥ  
nṛpaskandhād<sup>3</sup> drutaṁ gatvā śiṅśapātarum ālagat. (1)

punar<sup>4</sup> ānīyamāno vetālaḥ kathāṁ aparāṁ kathayati:

deva, tāmraliptikā<sup>5</sup> nāma nagarī purā 'sīt. tasyāṁ pracaṇḍasiṅho<sup>6</sup>  
nāma rājā<sup>7</sup> babhūva. tasya rājñāḥ prītibhūmiḥ sattvaśīlo<sup>8</sup> nāma kāpā-  
likas<sup>9</sup> tasthau. athai 'kadā tena samaṁ rājā mrgānveśaṇāya vanam  
praviveśa. arāṇye bhraman kṣutpipāsārditaḥ śrāntaḥ sa nṛpatir āsīt.<sup>10</sup>  
tadānīm ayaṁ sattvaśīlo<sup>11</sup> rājñāḥ kṣutpipāsopaśāntaye divyāmalakī-  
phalayugalaṁ dattavān. rājā tat phalaṁ khādītṛṣṇākṣudvihīnaḥ<sup>12</sup>  
śānto babhūva. tadā 'malakīphaladvayadānena<sup>13</sup> sa kāpālikas tasya  
prāṇādhikapriyo babhūva. tadā 'nena saha rājā sukhena kālaṁ naya-  
mānas<sup>14</sup> tiṣṭhati. anantaraṁ siṅhaladvīpeśvaro rājñāḥ pracaṇḍasiṅ-  
hasya dhairyamaryādāgāmbhīryāṇi śrutvā kuvalayavatīm tanayāṁ<sup>15</sup>  
vivāhena dātum asya sthāne yānapātraṁ dattvā bhadrataramanuṣyaṁ  
prasthāpitavān.

tadā kuvalayavatīsaundaryanirikṣaṇārthaṁ sattvaśīlam ayaṁ rājā<sup>16</sup>  
pracaṇḍasiṅhaḥ samādideśa. tatas tena siṅhaladvīpād āgatena saha  
sattvaśīlo gacchann āste. etāvati samaye vāyuvegena vahitraṁ jale  
nimagnam abhavat. tataḥ sattvaśīlo jale samntaran<sup>17</sup> ratnaśailaśikharam  
ekam apaśyat. tatrasthāṁ pārvatīpratimāṁ pūjayitvā niṣkrāmantīm  
ekāṁ kanyāṁ trailokyamohanīyākṛtīm<sup>18</sup> sakhisametāṁ avalokya sat-

<sup>41</sup> P maunabhaṅgam ācārya.

<sup>42</sup> HO punaḥ ś° punar.

<sup>1</sup> In W 8.

<sup>2</sup> W om. verse.

<sup>3</sup> P punaḥ skandhād.

<sup>4</sup> P atha p°.

<sup>5</sup> W has name in corrupt form.

<sup>6</sup> P pracaṇḍasena throughout. HOV  
as P here only. W caṇḍasiṅha.

<sup>7</sup> HO dvijo.

<sup>8</sup> PV satyaśīla throughout. W as  
HO.

<sup>9</sup> W calls him a kārpaṭika.

<sup>10</sup> P abhūt.

<sup>11</sup> P s° nāmāḥ kāpālika.

<sup>12</sup> P kṣutpipāsavihīnaḥ.

<sup>13</sup> HO tadā ām°.

<sup>14</sup> P nayann āste.

<sup>15</sup> P kanyāṁ.

<sup>16</sup> P om.

<sup>17</sup> HO santaraṇaratna°. P om. śaila.  
V s° ratnaśikharaśailam.

<sup>18</sup> HO °mohinīyā°. V trailokyamo-  
hinīm.



riddle had brought an end to the king's silence, he hung again on the śiṅśapā-tree.

So ends the sixth story of the goblin.

#### 7. HOW KING PRACAṆDASINHA REWARDED SATTVAŚĪLA<sup>1</sup>

1. When the goblin had heard the king's answer, laughing he again left the king's shoulder quickly and hung on the śiṅśapā-tree.

As the goblin was being carried along again, he told another story:

Your majesty, once there was a city called Tāmrāptikā.<sup>2</sup> In it there was a king named Pracandasinha.<sup>3</sup> An ascetic named Sattvaśīla,<sup>4</sup> who was an object of the king's affection, lived there. Now one day the king entered the forest with him to hunt deer. As he wandered in the wood the king was afflicted with hunger and thirst and became weary. Then Sattvaśīla, to appease the king's hunger and thirst, gave him two delicious āmalaka-fruits. The king when he had eaten that fruit was freed of his thirst and hunger, and felt rested. Because of the gift of the two āmalaka-fruits the ascetic became dearer to him than life itself. The king continually passed the time pleasantly with him.

Meanwhile the lord of Ceylon,<sup>5</sup> having heard of king Pracandasinha's courage, propriety, and depth of character, prepared a ship and sent to his land an excellent man to offer the hand of his daughter Kuvalayavati<sup>6</sup> to the king. Then king Pracandasinha ordered Sattvaśīla to inspect Kuvalayavati's beauty. Sattvaśīla went with the man who had come from Ceylon. At that time owing to the fury of the wind the ship sank in the sea. Sattvaśīla saw in the sea as he traversed it a jewelled mountain peak. He saw a maiden who lived there, whose appearance bewitched the three worlds, departing with her companions

<sup>1</sup> The other versions have numerous differences in detail and also different solutions of the riddle. These will be given below.

<sup>2</sup> In S. Tāmrāptī, in Ś. Mālavatī.

<sup>3</sup> = Terrible lion. W has *caṇḍasīha* for *caṇḍasīha*. In S. Caṇḍasīha (so, the MSS. of K.), in Ś. Guṇādhīpa.

<sup>4</sup> = Of virtuous character. In S. he is a rajput and does not gain the king's favor until in the forest he gives him the fruit and shows him the way. In Ś. he is a nameless rajput and gains the king's favor as in S. This is the only

version that calls him a *kāpālīka*, and W has *kārpaṭīka* instead.

<sup>5</sup> In S. Sattvaśīla was sent to Ceylon to make the first overtures for the princess's hand. The ship was moored to a flagstaff rising from the sea and when the staff sank, Sattvaśīla plunged in after it. In Ś. he goes merely to the coast (there is no mention of a projected marriage) and apparently finds a temple to Devī on an island in the sea.

<sup>6</sup> = Possessing water-lilies. She is not named in S. and the incident is omitted in Ś. as explained in the last note.

tvaśīlaḥ kāmapiḍito 'bhavat. ity eva kāle tasyāḥ sakhīm<sup>19</sup> samāyātām ālokyā sattvaśīlaḥ svābhimatam uvāca. tac chrutvā sā brūte: puruṣavara, tvam atra tiṣṭha. gatvā 'ham tavā 'bhimatam svāmīnyai nive-dayāmi. gatvā<sup>20</sup> sarvam abhihitam. sā kanyā sakhīmukhāt sattvaśīlābhimatam ākarṇya hasantī<sup>21</sup> sakhīm ādideśa: sakhi, gatvā vada. mamā 'bhyantaravartisarovare<sup>22</sup> snātvā matsamīpam āyātu. tato gatvā sā tam<sup>23</sup> abravīt: he<sup>24</sup> puruṣavara, mama svāmīnyāḥ sarasī snātvā tvam<sup>25</sup> āgaccha. tato 'yam ullasitaḥ sahasā sarasī nimajjya utthāya pracaṇḍasīnhasya kṛdāvāpīm āgatya tām eva dhyāyan vilapaṇs tiṣṭhati. atha pracaṇḍasīnhasya<sup>26</sup> purujanais tam sattvaśīlam tathāvidham avalokya rājani niveditam: deva, yaḥ sattvaśīlaḥ kuvalayavatisaundarya-nirīkṣaṇārtham bhavatā prasthāpitaḥ so 'yam āgatya dirghikātaḥ roditi. iti śrutvā rājā vismitaḥ sattvaśīlasamīpam gataḥ. drṣtvā tam abravīt: sakhe, kim etat. iti prṣṭo brūte<sup>27</sup> vṛttāntam ā mūlataḥ sarvam.

atha tad avalokya harṣeṇa rājā<sup>28</sup> tena saha vahitram āruhya tatrai 'vā 'jagāma. gatvā ca tām ālokyā rājā 'pi<sup>29</sup> kāmapiḍito 'bhavat. sā 'pi pracaṇḍasīnham avalokya kāmārditā 'bhavat. atha katham<sup>30</sup> api bahutaram<sup>31</sup> upakaraṇam dattvā sakhīm prasthāpya nṛpater ātithyam kṛtvā paścād aparām prasthāpya svābhimatam niveditavatī.<sup>32</sup> tac chrutvā rājā<sup>33</sup> vadati: sakhi, tava svāminī mahyam ātmānam dāsyati. gatvā tad vada. tato gatve 'yam pracaṇḍasīnhasya svābhimatam svāmīnyai niveditavatī. tac chrutvā sā brūte: gatvā<sup>34</sup> vadā 'smai<sup>35</sup> nṛpataye: aham ātmānam niveditavatī.<sup>36</sup> mayi rājā yathāsukham abhilaṣatu,<sup>37</sup> svāminīnideśāt sakhi gatvā tadvacanam jñāpayām<sup>38</sup> āsa. tadā rājā vadati: sā matsamīpam āyātu. tataḥ sā lāvaṇyavatī sakhī-sametā<sup>39</sup> nṛpasamīpam āyātā. tām āgatām ālokyā rājā brūte: lāvaṇyavatī, mahyam ātmānam yadi bhavatī<sup>40</sup> dattavatī tadā 'ham api sattvaśīlāya prāṇādhikāya tvām dattavān. yadi madīyavacanalañghanam ācarasi tadā dānabhaṅgadoṣeṇa tvayi mahāpātakaṁ bhavi-

<sup>19</sup> HO *sakhī*.

<sup>20</sup> P *g° satyaśīlasyābhimatam nive-dayām āsa*. V *g° tu sā sarv°* etc.

<sup>21</sup> P om.

<sup>22</sup> PV for *mamā 'bhy°, samabhy°*.

<sup>23</sup> P om.

<sup>24</sup> P om.

<sup>25</sup> P om.

<sup>26</sup> P *pracaṇḍasenasya sīnhasya*.

<sup>27</sup> P om., adds *abravīt* at end of sentence.

<sup>28</sup> HOV for *r° t° s°*, *tena rājñā sattvaśīlam ādāya*.

<sup>29</sup> HOV om. *rājāpi*.

<sup>30</sup> P *kim api*. V om. *k° a°*.

<sup>31</sup> HO *tayā b°*.

<sup>32</sup> P *nigaditavatī*.

<sup>33</sup> HO om. through *chrutvā* 2 lines down.

<sup>34</sup> P *sakhī g°*.

<sup>35</sup> P *tasmāi* for *asmāi*. HO *nṛpate*.

<sup>36</sup> PV *dattavatī*.

<sup>37</sup> HO *abhīlasatu*.

<sup>38</sup> P *nivedayām*.

<sup>39</sup> O *°tām*. P *saṁetā*. V *salajjā*.

<sup>40</sup> HO for *bh° d°, tvayā caritam*. V *tvayā samarpitam*.

after worshipping Pārvatī; and he was smitten with love.<sup>7</sup> At that moment seeing her confidante approaching he spoke his desire. Hearing that she said: "Excellent man, wait here. I shall go and inform my mistress of your wish." She went and told her the whole matter. The girl when she had heard Sattvaśīla's wish from her friend's mouth, laughed and ordered her: "Friend, go and say to him that he should bathe in my pool that is inside and then come to me." She went and told him: "Listen, excellent sir. When you have bathed in my mistress's pool, come." Then he with joy quickly plunged into the pool and rose up from it, and finding that he had come into Pracāṇḍasinhā's pleasure-pool, he stood there pining for her and lamenting. The men of Pracāṇḍasinhā's city seeing Sattvaśīla in this condition informed the king: "Your majesty, Sattvaśīla whom you sent to inspect Kuvalaya-vatī's beauty has come and is weeping on the bank of the pool." When he had heard that, the king was astonished and went to Sattvaśīla. Seeing him he said to him: "Friend, what is the meaning of this?" In reply he told him the whole story from the beginning.

When he had seen that, the king with joy embarked with him on a ship and went to that same place. And when he had come and seen her, the king too was smitten with love. She also, seeing Pracāṇḍasinhā, was struck with love.<sup>8</sup> Then she managed in spite of her distress to give her confidante many things with which to show hospitality and sent her off and showed the king hospitality. Afterwards she sent another girl and informed him of her desire. Hearing that the king said: "Friend, your mistress shall put herself at my disposal. Go and say that." She went and informed her mistress of Pracāṇḍasinhā's wish. Hearing that she said: "Go and say to that king: 'I have given myself.' Let the king desire of me as he pleases."<sup>9</sup> At the command of her mistress the attendant went and informed him of her words. Then the king said: "Let her come to me." She, Lāvanyavatī,<sup>10</sup> with her attendants came to the king. Seeing that she had come, the king said: "Lāvanyavatī, if you have given yourself to me, then I likewise give you to Sattvaśīla who is dearer to me than my life. If you disregard my word, then you will incur great guilt by the sin of taking

<sup>7</sup> In the other versions Sattvaśīla worships first and then the girl approaches and worships. S. has an account of the girl's dwelling; she is a Daitya or Asura maiden, daughter of the Asura Kālanemi who was slain by Viṣṇu.

<sup>8</sup> In Ś. it is not said that he fell in

love with her; in S. it is definitely said that he did not fall in love. K. omits to mention his feelings toward her.

<sup>9</sup> For the construction *mayy abhilaṣatu*, see Speyer, §81a.

<sup>10</sup> = Charming. She is not named in the other versions, and here also the word may be an epithet.

ṣyati. tadā sā<sup>41</sup> kanyā dānabhaṅgadoṣam apahartum āha: tava<sup>42</sup> yā prītis tām eva kuru. tato nṛpatīnidesāt<sup>43</sup> sā kanyā sattvaśīlam anugatā.<sup>44</sup> sattvaśīlas<sup>45</sup> tayā lāvanyavatī sahā 'śeṣasukham anubhavaṁ tasthau. etāvati samaye<sup>46</sup> rājā<sup>47</sup> sattvaśīlam avocat: tadāmalakīphaladvayadānena<sup>48</sup> lāvanyavatī prāptā bhavatā, aparam api puṇyaṁ bhavato bhaviṣyati. sattvaśīlo vadati: deva,<sup>49</sup> tava prasādād vā kiṁ na mama<sup>50</sup> bhaviṣyati. atha lāvanyavatī sattvaśīlam abravīt: bho svāmin, pracanḍasiṁho mahārājaḥ svagrhaṁ viḥāyā<sup>51</sup> 'ste. ayaṁ tāvaṁ mahān doṣaḥ. ato 'haṁ bravimi: etatsarovare snātvā svadeśaṁ gacchāmaḥ.

rājan<sup>51</sup> pracanḍasiṁhasattvaśīlayor madhye ko mahāsattvaḥ. rājā vadati: śṛṇu re vetāla. rājā<sup>52</sup> pracanḍasiṁha eva<sup>53</sup> mahāsattvaḥ. yatas tadāmalakīphaladvayaṁ smṛtvā kāmapiḍito 'pi tām trailokyamohinīm<sup>54</sup> asmai prādāt. nṛpatāv iti vādinī vetālaḥ punaḥ<sup>55</sup> śiṁśapāvṛkṣe lalāga.

iti<sup>56</sup> vadati mahīpe maunabhaṅgaṁ viḥāya  
 kathinacarita eṣa prādravad<sup>57</sup> vṛkṣaśākhāṁ  
 avasad<sup>58</sup> atha saharṣo ghargharāpārabhājī-  
 drumatalam api gatvā taṁ punar bhūpa eṣaḥ. (2)  
 savismayo<sup>59</sup> bhūmipatir grhītvā  
 skandhapradeśe<sup>60</sup> viniveśya<sup>61</sup> rātrau  
 yayau parāvṛtya mahābalaṁ taṁ<sup>62</sup>  
 sāndrāndhakāre pathi vikramārkaḥ. (3)  
 iti saptamo vetālakathāprabandhaḥ.

### STORY 8<sup>1</sup>

tato<sup>2</sup> grhītvā kuṇapaṁ mahīruhāt  
 pravṛddhavegena vrajan<sup>3</sup> mahīpatiḥ  
 sa taṁ samālokyā nṛpaṁ kutūhalāt  
 kathāṁ vicitrāṁ punar eva bhāṣate. (1)

atha punar ānīyamāno vetālaḥ praśnāntaram<sup>4</sup> akārṣit:

<sup>41</sup> P *sāpi*.

<sup>42</sup> PV *deva t°*.

<sup>43</sup> P °*nivedāt*. V °*nirdeśāt*.

<sup>44</sup> O *āgatā*. V *āvṛnot*.

<sup>45</sup> P *sa s°*.

<sup>46</sup> P *kāle*.

<sup>47</sup> HO *om*.

<sup>48</sup> HO *tāvāmal°*.

<sup>49</sup> P *om*.

<sup>50</sup> P *om*.

<sup>51</sup> O *rājanaḥ*. P *vetālo vadati vada r°*.

<sup>52</sup> P *om*.

<sup>53</sup> P *om*.

<sup>54</sup> P °*mohanīyākṛtim*.

<sup>55</sup> PV *s° p°*.

<sup>56</sup> W *om*. verse.

<sup>57</sup> O *prātaḍūra*. H *prātaḍṛva* or *dūva*. V *prāttadā*.

<sup>58</sup> O *apasad*. V *avasaraḍ*.

<sup>59</sup> W *om*. verse.

<sup>60</sup> PV *svaskandhadeśe*.

<sup>61</sup> MSS. and V °*viśya*.

<sup>62</sup> HO *tat*.

<sup>1</sup> In W 7.

<sup>2</sup> W *om*. verse.

<sup>3</sup> HO *vrajen mahīpati*.

<sup>4</sup> P for *p° a°*, *kathāṁ aparāṁ kathayati*.

back a gift." The girl to avoid the sin of taking back a gift said: "Do just what pleases you." Then at the king's command the girl followed Sattvaśīla. He continually enjoyed perfect pleasure with Lāvanyavatī. At that time the king said to Sattvaśīla: "Because of the gift of those two āmalaka-fruits you have obtained Lāvanyavatī. Moreover spiritual merit shall be yours." Sattvaśīla said: "Your majesty, through your kindness indeed what may I not attain?" Then Lāvanyavatī said to Sattvaśīla: "My lord, the great king Pracāṇḍasinha has abandoned his home and stays here. This is after all a very bad thing. So I say: 'Let us bathe in that pool and go to your country.'" <sup>11</sup>

"Oh king, which of the two, Pracāṇḍasinha or Sattvaśīla, is the nobler?" The king said: "Listen, goblin. It is king Pracāṇḍasinha rather that is nobler. For remembering those two āmalaka-fruits, though he was smitten with love, he gave him that woman who bewitched the three worlds."<sup>12</sup> As the king spoke thus, the goblin hung again on the śiṅśapā-tree.

2. As the king spoke thus, that cruelly acting goblin left him since he had broken his silence<sup>13</sup> and fled to the limb of the tree. Then that protector of the earth again went cheerfully to the foot of the tree which was situated on the further bank of the Ghargharā and stopped.

3. The lord of the earth, Vikramārka,<sup>14</sup> astonished seized that very strong one and placed him on his shoulder and went through the night, returning on the intensely dark road.

So ends the seventh story of the goblin.

#### 8. HOW MADANASUNDARĪ CHANGED THE HEADS OF HER HUSBAND AND HER BROTHER

1. Then the ruler of the earth took the corpse from the tree and moved along with great speed. He looked at the king with curiosity and again told him a surprising story.

Then as the goblin was being carried along again, he propounded another question:

<sup>11</sup> In S. Sattvaśīla stayed with his wife and ruled over her cities.

<sup>12</sup> In Ś. the servant was nobler, because he had done the first favor, i.e. by giving the fruit. In S. Sattvaśīla is the nobler, because he plunged into the sea without knowing what would happen to him, while the king knew all the circumstances before he made the

plunge. S., but not K., adds that the king did not fall in love with the girl because he knew that no longing would win her, for according to the narrative the girl looked upon him as a father.

<sup>13</sup> *maunabhaṅgam* must be taken as a *bahuvrīhi*.

<sup>14</sup> = Vikramāditya.

deva, āsīt śobhāvati nāma nagarī. tasyām yaśaḥketunāmo<sup>5</sup> rājā gauribhaktas tasthau. tatra devī svayam adhiṣṭhānam akarot. tasmin<sup>6</sup> nānādigdeśād āgatya lokā<sup>7</sup> bhagavatīm arcayanti.<sup>8</sup> striyaḥ sarvā nānāvidhamāṅgalam<sup>9</sup> kuryuḥ. athai 'kadā śuddhapaṭaṇāmno<sup>10</sup> duhitā madanasundarī sakhījanaparijanaparivṛtā<sup>11</sup> bhagavatīm pūjayitum<sup>12</sup> ājagāma. etasmin samaye tām<sup>13</sup> ālokya dhavalō nāma rājakumāra ekaḥ<sup>14</sup> kāmapiḍitaḥ pitaram abravīt: tāta, yadi śuddhapaṭaṇāmno nṛpates tanayā madanasundarī mama bhāryā bhavati<sup>15</sup> tadā 'ham jivāmi. tac chrutvā dhavalasya pitā śuddhapaṭam abravīt: rājaṅs, tava putrīm mama putrāya dehi. tadā<sup>16</sup> teno 'ktam: yaṁ prati devī<sup>17</sup> prasīdati sa tasyāḥ patir bhavati. tac chrutvā dharmavān putram abravīt: putra, devī yasya prasannā bhavati sa tasyāḥ patir bhavati. iti rahasyaṁ śrutvā mahādevīm ārādhayitum upacakrame. stutvā<sup>18</sup> ca śiraś chettum upacakrame. tadā devī prasannā tam uvāca: vatsa, mā sāhasaṁ kārṣiḥ. madanasundarī tava patnī bhaviṣyati. tato labdha-varaprasādaḥ sa dhavalō rājakumāras tasyāḥ pānigrahaṇam ācarya tayā saha nānāsukham anubhavaṅs tiṣṭhati.

athai 'kadā śuddhapaṭasya putraḥ śvetapaṭo madanasundarīm<sup>19</sup> bhaginīm dhavalam ca bhaginīpatīm ādāya pitur ādeśāt svadeśam gacchann āste. ity eva kāle gaurīmaṇḍapam ālokya dhavalō vadati:

<sup>5</sup> PV °nāmā. P om. rājā.

<sup>6</sup> P tasyām. V tatra.

<sup>7</sup> PV loko.

<sup>8</sup> H arcayantīm arcayanti.

<sup>9</sup> P om. vidha.

<sup>10</sup> W °paṭṭa, also °paṭala. The son's name, śvetapaṭa, is not in W, unless viśuddhapaṭṭa in an unreadable passage is his.

<sup>11</sup> PV om. parijana.

<sup>12</sup> HOV pūjitum.

<sup>13</sup> P t° ā° after rājakumāras.

<sup>14</sup> PV om.

<sup>15</sup> P bhaviṣyati . . . jīviṣyāmi.

<sup>16</sup> P tat śrutvā.

<sup>17</sup> P om.

<sup>18</sup> P sa devīm pūjayitvā stutvā etc. V om. through upacakrame.

<sup>19</sup> HO °darībhag°.



Your majesty, there was once a city called Śobhāvati.<sup>1</sup> There lived in it a king named Yaśaḥketu,<sup>2</sup> who was devoted to Gaurī.<sup>3</sup> There the goddess herself made her abode. To it came men from various distant countries and worshipped the goddess. All the women would perform the various rites.<sup>4</sup> Then one day Madanasundarī,<sup>5</sup> the daughter of (a king) named Śuddhapāṭa,<sup>6</sup> surrounded by a retinue of attendants, came to worship the goddess. At that time a prince, named Dhavala,<sup>7</sup> seeing her was smitten with love and said to his father: "Father, if Madanasundarī, the daughter of king Śuddhapāṭa, becomes my wife, then only I shall live." Hearing that Dhavala's father said to Śuddhapāṭa: "King, give your daughter to my son." He answered: "He towards whom the goddess shows favor shall become her husband." Hearing that the pious man said to his son: "Son, he towards whom the goddess is kindly disposed shall become her husband." When he had heard this secret, he undertook to propitiate the great goddess. And having praised her, he began to cut off his head.<sup>8</sup> Then the goddess was pleased and said to him: "Son, do not act rashly. Madanasundarī shall become your wife." Having obtained the favor of this boon prince Dhavala married her and with her enjoyed manifold pleasures continually.

Then one day Śvetapāṭa,<sup>9</sup> Śuddhapāṭa's son, with his sister Madanasundarī and Dhavala, his sister's husband, at his father's command was going to his own country.<sup>10</sup> At that time Dhavala saw a temple to

<sup>1</sup> = Beautiful. In Ś. called Dharma-purī.

<sup>2</sup> = Having a banner of glory. In Ś. Dharmaśīla. The MSS. of K. as this version.

<sup>3</sup> In Ś. called Caṇḍikā.

<sup>4</sup> This is a curious use of the optative. It is perhaps used here as I have interpreted in the translation, to denote a general statement, though such a use in an independent sentence is not recorded in Speyer. Alternatively, it may be injunctive, "were to perform."

<sup>5</sup> = Love-beautiful. She is not named in Ś.

<sup>6</sup> = With white garments. Our version is the only one that makes him a king. In S. he must be a washerman, since Dhavala, who is a washerman in S., is said to be of like occupation. In K. he is called a *rajaka*, a washerman.

In S. Dhavala is the son of Vimala; in K. the father is unnamed. In Ś. the characters are all washermen and the girl's father, who is unnamed, is said to be the king's washerman. The names of the men, both in S. and in this version, are more suitable for washermen than for men of royal rank, and their royal status in our text must be due to confusion between the stems *rajaka-* and *rāja-*.

<sup>7</sup> = White. In Ś. unnamed.

<sup>8</sup> In S. this incident is omitted. In Ś. he promised his head to the goddess if she granted her favor.

<sup>9</sup> = With white garments. In S. unnamed. In Ś. he is not her brother, but a friend of her husband's.

<sup>10</sup> As in S. and Ś. they were going to Madanasundarī's home, though our text does not make it particularly clear.

śvetapaṭa, tvam atra madanasundarīm ādāya kṣaṇam tiṣṭha, yāvad ahaṁ gaurīm praṇamya "gacchāmi.<sup>20</sup> ity uktvā gatvā devīm natvā daivapreritakhaḍgena śīrasā<sup>21</sup> chittvā bhagavatyai dhavalā<sup>22</sup> 'dāt. kṣaṇam avalambya tam anāgatam ālokyā śvetapaṭo gatvā tathāvidhaṁ bhaginīpatiṁ dr̥ṣṭvā svaśīrasā<sup>23</sup> chittvā bhagavatyai dattavān. tato madanasundarī patibhrātārāv anāyātāv avalokyā gatvā tatra tau<sup>24</sup> viśīraḥskandhau<sup>25</sup> dr̥ṣṭvā guruśokena svaśīrasā chettum upacakrame. tataḥ prasannā devī brūte: putri, mā sāhasaṁ kārṣiḥ. tava prasannā 'smi. varaṁ varaya. mātār, yadi varo deyas tadā<sup>26</sup> matpatibhrātārāv imau jīvetām. devī vadati: satvaraṁ skandhe niyujyatām.<sup>27</sup> tatas tayā sambhrameṇa patiskandhe bhrātuḥ śīro bhrātuḥ skandhe patiśīro niyujya devīvaraprasādena jīvayitau. prāpta jīvanāv imau dr̥ṣṭvā madanasundarī vyākulibhūtā.

vada<sup>28</sup> rājan. kas tasyāḥ patir bhavatu ko vā<sup>29</sup> bhrātā. rājā vadati: śṛṇu re vetāla. sarvāṅgāc chiraḥ pradhānaṁ bhavati. yasmād<sup>30</sup> yatra<sup>31</sup> skandhe patyuh śīro vidyate sa tasyāḥ patiḥ, aparo<sup>32</sup> bhrātā.

sambandhasaṁdehavibhañjanam<sup>33</sup> tadā  
śrutvā narendrāt kuṇapo pragalbhaḥ  
tyaktvā nṛpaṁ vahnimukhaḥ pradhānaṁ  
vegāt punaḥ pretataruṁ jagāma. (2)

nṛpatāv<sup>34</sup> iti vādini vetālaḥ śiṁśapāvṛkṣe punar lalāga.

ity aṣṭamo vetālakathāprabandhaḥ.<sup>35</sup>

## STORY 9

paścān<sup>1</sup> nṛpas tatra gato 'tivedgād  
vṛkṣād amuṁ cai 'va<sup>2</sup> nipātya paścāt  
skandhe punas tam pravīdhāya gacchan<sup>3</sup>  
kathāṁ apūrvāṁ kuṇapaṁ<sup>4</sup> yayāce. (1)

<sup>20</sup> P "gamiṣyāmi.

<sup>21</sup> P svaś°.

<sup>22</sup> O om. through bhagavatyai 2 lines down.

<sup>23</sup> P om. sva.

<sup>24</sup> HO om.

<sup>25</sup> P viśīraskandhau. HOV viśī-raskau.

<sup>26</sup> O tathā.

<sup>27</sup> A word for 'heads' is required.

<sup>28</sup> P vetālo vadati v°.

<sup>29</sup> HO om.

<sup>30</sup> PV tasmād.

<sup>31</sup> PV yasya.

<sup>32</sup> PV itaro.

<sup>33</sup> W om. verse. This line is one syl-

lable too long. Perhaps tat for tadā. Otherwise a 12-syllable line in an otherwise 11-syllable upajāti verse. See Intro. §7.

<sup>34</sup> P for sentence, n° iti vādinītyādi.

<sup>35</sup> P ends story here with a figure 8 but om. colophon. HOV include in this story the two verses which are here put at beginning of story 9. I have followed P, having regard to the usual division of beginning and end formulae. W om. the three verses.

<sup>1</sup> W om. verse.

<sup>2</sup> O ceva.

<sup>3</sup> HO gacchet.

<sup>4</sup> MSS. and V kuṇapo.

Gaurī and said: "Śvetapaṭa, wait here a moment with Madanasundarī until I make obeisance to Gaurī and return." Saying this he went and bowed before the goddess and with a sword sent by fate<sup>11</sup> he cut off his head and presented it to the goddess. After waiting a while and seeing that he did not return, Śvetapaṭa went and when he saw his sister's husband in such a state he cut off his own head and presented it to the goddess.<sup>12</sup> Then Madanasundarī, when she saw that her husband and her brother did not return, went and saw them without heads on their shoulders, and in great grief began to cut off her own head. The goddess was propitiated and said: "Daughter, do not act rashly. I am pleased with you. Choose what you wish." "Mother, if my wish will be granted, then let these, my husband and my brother, be restored to life." The goddess said: "Quickly let the head be set on the shoulders." Then she in her excitement joined her husband's head to her brother's shoulders and her brother's head to her husband's shoulders and by grace of the goddess's boon brought them to life. Looking upon them when they had been brought to life, Madanasundarī was perplexed.

"Speak, king. Who shall be her husband and who her brother?" The king said: "Listen, goblin. The head is superior to all the limbs, on account of which he is her husband on whose shoulders her husband's head is; the other is her brother."

2. Then when the insolent corpse had heard from the king the solution of the question of the relationship, he left the king and rushing off with fiery mouth speedily went back to the tree of the dead.

As the king was speaking thus, the goblin hung again on the śiṅśa-pā-tree.

So ends the eighth story of the goblin.

#### 9. ANAṆGAVATĪ'S FOUR SUITORS<sup>1</sup>

1. Afterward the king, when he had gone there very quickly and had thrown him down from the tree, placed him again on his shoulder and as he went along, asked the corpse for a marvellous story.<sup>2</sup>

<sup>11</sup> In S. it was a sword that had been dedicated in the temple. In K. the sword is not explicitly mentioned. In S. he uses his own dagger.

<sup>12</sup> In S. the friend fears that he will be suspected of murdering the husband in order to take possession of the wife. For the self-decapitation motif, see Vogel's article referred to in note 1 to the translation of story 4.

<sup>1</sup> This version is notably defective in its details. S. (but not K.) adds at the

beginning an account of the king's prayers for children.

<sup>2</sup> This is an unprecedented request by the king. The MSS. read *kunapo yayāce*, "the corpse asked the king for a story," which is even more out of harmony with the usual train of events in the frame-stories. This verse, because of the sense, and the next on the score of meter are very obviously later additions to an original text.

vṛttāntam<sup>5</sup> duhitur asīmavīrabāhoḥ  
 sotsāhaṁ nṛpa kathayāmi muñca kopam  
 sumatir asi nṛpāṇām śreṣṭha<sup>6</sup> sattvena yukto  
 racitaruciraprasnaḥ śrūyatām manmukhāt tvam.<sup>7</sup> (2)

atha punar ānīyamāno vetālaḥ kathām aparām vicitrām<sup>8</sup> kathayati:

āsīt śṛṅgāravati nāma nagarī. tatra vīrabāhunāmā<sup>9</sup> rājā bhavati.<sup>10</sup>  
 tasya patnī padmāvatī<sup>11</sup> nāma. tasyām anena rājñā putraikaḥ kanyai  
 'kā co 'tpādītā. sā kanyā<sup>12</sup> nāmnā 'naṅgavatī. sā 'naṅgavaty ekadā  
 pitaram abravīt: tāta, dhairyagāmbhīryamaryādānvitāya mām vivā-  
 hena dāsyasi.<sup>13</sup> tac chrutvā<sup>14</sup> duhitur udīritavacanam aṅgīkṛtavān<sup>15</sup>  
 rājā. athai 'kadā vipulākṛtayo guṇavanto dhīrās<sup>16</sup> catvāro rājakumārā  
 anaṅgavatīm vivāhayitum rājānam abhyarthayanti. ekaḥ sūdrasat-  
 tamo brūte: deva, guṇavāñ śauryānvitaḥ<sup>17</sup> ślāghyo 'ham asmi. dvitīyo  
 vadati: sarvaprāṇibhāṣāvedī savidyō mahādhaniko vaiśyo 'ham.  
 tṛtīyo vadati: śāstraśāstraparāyaṇo vikhyātavīryaḥ<sup>18</sup> sūro rājanyata-  
 nayo 'ham. caturtho vadati: sarvaśāstratattvadarśī dhanavān guṇa-  
 yuktaḥ śaddarśanavid brāhmaṇo 'ham. rājā ca tām anaṅgativivā-  
 hayogyān avalokyai 'kā kanyā kasmai deye 'ti vismitas tasthau.

<sup>5</sup> PW om. verse. The verse is suspi-  
 cious because of its mixture of *prahar-*  
*ṣiṇī* and *mālinī* metres.

<sup>6</sup> V *śreṣṭhe*.

<sup>7</sup> HO °*mukhātvam*.

<sup>8</sup> P om.

<sup>9</sup> HO °*nāma*. V °*bāhur nāma*. W  
*vīravārāṅgannāma narapatir* etc.

<sup>10</sup> PV °*bhavat*.

<sup>11</sup> W *pakṣāvatī*.

<sup>12</sup> HO om. k° n° 'n° sā.

<sup>13</sup> P *dāsyati*. V *dātavyam*.

<sup>14</sup> P om.

<sup>15</sup> V *urīkṛtavān*.

<sup>16</sup> HO *dhīrādhirās*. V *vīrāḥ dhīrās*.

<sup>17</sup> MSS. and V °*vān śauryo*.

<sup>18</sup> PV *prakhyo*.

2. "Oh king, I will gladly tell you the story of Asīmavīrabāhu's<sup>3</sup> daughter. Put aside anger. You are very wise, oh best of kings, and endowed with resolution. Hear from my mouth an interesting problem which I have composed."

Then as he was being carried along again, the goblin told another engaging tale:

There was once a city named Śrṅgāravatī.<sup>4</sup> In it there lived a king called Virabāhu.<sup>5</sup> His wife was called Padmāvatī.<sup>6</sup> She bore to that king a son and a daughter. The daughter was named Anaṅgavatī.<sup>7</sup> She one day said to her father: "Father, you must give me in marriage to a man endowed with courage, magnanimity, and righteousness."<sup>8</sup> Hearing that the king agreed to his daughter's words. Then one day four princes,<sup>9</sup> of noble appearance, endowed with good qualities, and brave, asked the king for Anaṅgavatī's hand. One, the chief of the Śūdras, said: "Your majesty, I am renowned for being possessed of good qualities and courage."<sup>10</sup> The second said: "I am a Vaiśya, with knowledge of the speech of all animals, versed in science, possessed of great wealth."<sup>11</sup> The third said: "I am the heroic son of a warrior, devoted to learning and arms, of celebrated valor."<sup>12</sup> The fourth said: "I am a brahman, knowing the truth of all sciences, rich, endowed with good qualities, skilled in the six philosophies."<sup>13</sup> The king seeing that they were suitable to marry Anaṅgavatī was perplexed, thinking: "To which is this one girl to be given?"

<sup>3</sup> Virabāhu = strong-armed. This honorific extension of the name = having limitless strong arms.

<sup>4</sup> = Noted for love. In S. Ujjayinī, in Ś. Campakā.

<sup>5</sup> In W Viravarāṅga, in S. Viradeva, in Ś. lord of Campakā.

<sup>6</sup> = Possessing lotuses. In W Pakṣāvatī, in S. Padmaratī, in K.'s MSS. Padmāvatī, in Ś. Sulocanā.

<sup>7</sup> = Full of love. In S. Anaṅgaratī, in Ś. Tribhuvanasundarī. The son is called in S. Śūradeva, in Ś. he is not mentioned at all.

<sup>8</sup> In Ś. she insists on the three qualities, beauty, strength, and wisdom. The first three suitors specify each his own special wisdom, while the kṣatriya dilates on his strength and prowess in battle. In S. the girl asks only that her husband be handsome and the master of

one art. In K. she demands courage, beauty, and knowledge.

<sup>9</sup> This seems an inept description since the suitors are of four different castes. In S., but not in K., they are named; see below.

<sup>10</sup> In K. he is a maker of fine garments. In the other versions he boasts that he makes five garments a day, one for the gods, one for the brahmins, one for himself, one for his wife, and one with which to purchase necessities. Hence his name in S., Pañcapaṭṭika (Brockhaus has Pañcapaṭṭika), "five-garment-weaver."

<sup>11</sup> S.'s name Bhāṣājña = knowing languages.

<sup>12</sup> S.'s name Khaḍgadharma = sword-bearer.

<sup>13</sup> The brahman's art in S. and K. is raising the dead. His name in S. is Jivadatta = life-given.

vada<sup>19</sup> rājan. sā 'naṅgavatī vivāhāya<sup>20</sup> kasmai deyā. rājā vadati: śṛṇu re vetāla. vaiśyaśūdrau kanyāvivāhe tyājyau. brāhmaṇas ca yogyaḥ. kiṁ tu kṣatriya eva kṣatriyapāṇigrahaṇe yuktaḥ. iti<sup>21</sup> vādini nṛpatau vetālaḥ śiṁśapāvṛkṣe punar lalāga.

iti svalpanavamo<sup>22</sup> vetālakathāprabandhaḥ.<sup>23</sup>

### STORY 10

atha rājñā kruddhena punar ānīyamāno vetālo 'parakathā<sup>1</sup> kathayati:

deva, anaṅgapuranivāsino vīrakeśarināmno<sup>2</sup> nṛpater deśe 'rthadatto<sup>3</sup> nāma vaṇik<sup>4</sup> tasthau. tasya putro dhanadatto nāma babhūva. lāvaṇyavatī ca tanayā bhūtā. tām saundaryaśālinīm prāptayauvanām avalokyā 'rthadattaḥ putram abravīt: bho dhanadatta, lāvaṇyavatī-patīyogyavaram<sup>5</sup> ānaya. pitur ājñayā<sup>6</sup> dhanadattaḥ sahasā gatvā kandarpanāmānaṁ vaṇikputraṁ mahādhanasarvagūṇānvitam<sup>7</sup> varatve vyavasthāpyā 'gatya pitaraṁ jñāpayām āsa.

etāvati samaye kṛiḍāvāpīm gatām sakhīsametām lāvaṇyavatīm ava-

<sup>19</sup> P *vetālo vadati v°*.

<sup>20</sup> PV *vivāhena*.

<sup>21</sup> P *n° iti vād°*.

<sup>22</sup> V *om. svalpa*.

<sup>23</sup> OH *vetālaḥ, om. the rest*.

<sup>1</sup> P *'parām kathām*.

<sup>2</sup> HOV *°śarīn°*. W calls him *vīra-bāhu*.

<sup>3</sup> HO *°dattanāma*. V *°dattanāmā*.

<sup>4</sup> HO *vaṇikas*. P *dhanikaḥ pratīva-sati*. V *vaiśyas t°*.

<sup>5</sup> P *°yogyam varam*. V *lāvaṇyavatīyā yogyavaram*.

<sup>6</sup> P *ādeśād*.

<sup>7</sup> P *°dhanam s°*.



"Speak, king. To whom is Anaṅgavatī to be given in marriage?" The king said: "Listen, goblin. The vaiśya and the śūdra are to be left out of account in a girl's marriage. The brahman is a suitable person. But the kṣatriya and no other is suitable to marry a kṣatriya woman."<sup>14</sup> As the king spoke these words, the goblin hung again on the śiṅśapī-tree.

So ends the goblin's short ninth story.

#### 10. HOW LĀVĀṆYAVATĪ KEPT HER PROMISE TO HER LOVER AND WAS ABSOLVED OF IT<sup>1</sup>

Then as the king was angrily carrying the goblin off again, the goblin told another story:

Your majesty, in the country of a king called Virakeśarin<sup>2</sup> who lived in Anaṅgapura,<sup>3</sup> there dwelt a merchant named Arthadatta.<sup>4</sup> He had a son called Dhanadatta<sup>5</sup> and a daughter Lāvāṇyavatī.<sup>6</sup> Seeing that she was very beautiful and had attained a marriageable age Arthadatta said to his son: "Dhanadatta, fetch a suitor fit to be Lāvāṇyavatī's husband." At his father's command Dhanadatta quickly went and fixed on a merchant's son called Kandarpa,<sup>7</sup> who was possessed of great wealth and all good qualities, to be her suitor and returned and informed his father.

At that time a merchant's son named Dharmadatta<sup>8</sup> who lived in that

<sup>14</sup> Ś. in the solution identifies the four men by their castes, since it did not do so in the story, and says barely that the kṣatriya will marry her. In S. and K. the solution is essentially the same as in this version. S. adds that the linguistic faculty is a useless one, and that the brahman is degraded since he has taken up magic and neglects the duties of his caste. K. says that the brahman is degraded because *anyavṛtti*.

<sup>1</sup> The article by J. Schick, "Die ältesten Versionen von Chaucers Frankeleynes Tale," in *Studia Indo-iranica, Ehrengabe für Wilhelm Geiger* (1931), pp. 89-107, discusses the various versions of this story and gives a German translation of Jambhaladatta's version. This is the only version of the Vetālapañcaviṃśati that introduces the rākṣasa; he appears however in the Prak-

rit tale given by Schick, as well as in a Chinese version referred to in the same article.

<sup>2</sup> = Strong lion. In S. Virabāhu, in Ś. Madanavīra.

<sup>3</sup> = City of Love. The MSS. of K. have this name. In Ś. Madanapura.

<sup>4</sup> = Wealth-given. In Ś. Hiranyadatta.

<sup>5</sup> = Wealth-given. He is not mentioned in Ś.

<sup>6</sup> = Charming. In the other versions Madanasenā.

<sup>7</sup> = Love. In S. Samudradatta. In Ś. he is not named, but is said to be the son of Āmadatta. This version alone says that the brother of the girl arranged the marriage.

<sup>8</sup> = Righteousness-given. In S. he is said to be a friend of her brother's. In Ś. he is Dharmadatta, the son of Somadatta.

lokyā tatpurāṇivāsi dharmadattānāmā vaṇikputraḥ kāmāpīḍito 'pi katham api svagrhaṁ gataḥ. athā 'sya sakḥā cintāmaṇināmā<sup>8</sup> tām tathāvidham avalokya brūte: sakhe, katham etādṛśīm avasthām gato 'si. prṣṭaḥ<sup>9</sup> sarvavṛttāntam akathayat. śrutvā<sup>10</sup> cintāmaṇir vadati: sakhe, tvam atīvadhanavān sarvaguṇānvitaḥ. tasmāt tvām avalokya lāvaṇyavati tvadadhīna-jīvanā<sup>11</sup> bhaviṣyati. tatsvadeśam<sup>12</sup> gatvā 'tmānam darśayatu bhavān. sa<sup>13</sup> tadājñayā vadati sma tasyām prītāyām: lāvaṇyavati,<sup>14</sup> pāṇigrahaṇacikīrṣur aham atīvā 'smi. śrutve 'mam brūte: bho dharmadatta, yuktam uktam. kim tu pitur nideśād anyasmai varāya mām vivāhena dātum mama bhrātā kalpitavān. tat katham aham tadvacanavyabhicāram<sup>15</sup> kariṣyāmi. mahākulasam-bhavāyā<sup>16</sup> etāvān dharmo na syāt. tad bhavān yatnam mā karotu. tac chrutvā dharmadatteno 'ktam: sādḥvī bhavati. yataḥ pitur bhrātus ca<sup>17</sup> vacanam na vyabhicāritam tataḥ prasannahṛdayo 'smi. yad aparām vakṣyāmi<sup>18</sup> tad bhavatyā 'vaśyam kartavyam. etasya vacanāmṛtena trptayā lāvaṇyavatyā tasminn uktam: bhavatu kāryam<sup>19</sup> bhavataḥ. tac<sup>20</sup> chrutvā dharmadatto vadati: yasyām eva rātrau tava vivāho bhaviṣyati tasyām eva svāminā 'nupabhuktayauvanayā<sup>21</sup> sarvālaṁkārabhūṣitayā sakḥijānavihīnayā<sup>22</sup> bhavatyā matsamīpam āgantavyam. mayai 'tasyāḥ kṛdāvāpyā dakṣiṇasyām diśi sthātavyam. tatrā 'gatya mayā saha saṁdarśanam vidhāya nijapatisamīpaṁ yāsyati bhavati. tad āṅgikṛtya lāvaṇyavati svagrhaṁ āgatā. dharmadatto 'pi grhaṁ āgataḥ.

athai 'kadā tasyāḥ kandarpavarāyā<sup>23</sup> vivāho babhūva. atha śayām āyātām lāvaṇyavatīm avalokya<sup>24</sup> kāmāpīḍitaḥ kandarpas tasyāḥ<sup>25</sup> stanopari hastam prasāritavān. ity eva kāle lāvaṇyavati dharmadattābhimatavacanām kandarpāyā<sup>26</sup> 'bravīt. kanyābhāṣitam śrutvā kandarpaḥ kāmāpīḍito 'pi tām ādideśa: gacchatu bhavati. tanmanoratha-pūraṇam ācārya mayā saha sukham anubhaviṣyati bhavati.

<sup>8</sup> HO °nāma sa. V °maṇir nāma.

<sup>9</sup> P iti p°.

<sup>10</sup> P tat ś°.

<sup>11</sup> PV °dhīna-jīvitā.

<sup>12</sup> HO om. tat. V tasyāḥ samīpam.

<sup>13</sup> For passage through brūte 2 lines down, P tasyām prītāyām bhavate 'dam vaktavyam lāvaṇyavati tava pāṇigrahaṇacikīrṣur aham. tadājñayā gatvā tat sarvam ācāritam. tat śrutvā lāvaṇyavati brūte. V atha tadājñayā dharmadattas tām akathayat. lāvaṇyavati pāṇigrahaṇacikīrṣur aham bhavatyāḥ. sā brūte.

<sup>14</sup> HO °vati.

<sup>15</sup> P °vacanena vyabh°.

<sup>16</sup> HO °vayā.

<sup>17</sup> PV om.

<sup>18</sup> HO apara vakṣāmi. V vakṣāmi.

<sup>19</sup> For k° bh°, HO bhavānkāryam iti; V tat karaṇīyam.

<sup>20</sup> HOV om. t° ch°.

<sup>21</sup> HO tv apabhukt°.

<sup>22</sup> PV sakḥi°.

<sup>23</sup> P viv° k°. V °vareṇa saha v°.

<sup>24</sup> P ālokya.

<sup>25</sup> HOP tasyā.

<sup>26</sup> HOP kandarpadattāyā. V kandarpadattam.

city saw Lāvanyavatī surrounded by her attendants when she had gone to the pleasure-pool. Though he was smitten with love, he managed somehow to get to his own house. Then his friend Cintāmaṇi<sup>9</sup> seeing him in this state said: "Friend, how have you come to such a pass?" In reply he told the whole affair. Hearing it, Cintāmaṇi said: "Friend, you are very wealthy and possess all good qualities. Therefore when Lāvanyavatī has once seen you, her life will depend on you. Go to her own home and show yourself." He on his advice said to his beloved: "Lāvanyavatī, I am very desirous of marrying you." She answered: "Dharmadatta, what you say is good. But at my father's command my brother has arranged to give me in marriage to another suitor. Then how shall I transgress their orders? Such a thing would not be lawful for a woman of a great family. So do not strive for it." Hearing that Dharmadatta said: "You are a good woman; in that you do not transgress the orders of your father and your brother, I am pleased at heart. But what I shall say now, that you must certainly do." Lāvanyavatī pleased by his ambrosial words said to him: "Let your purpose be done." Hearing that Dharmadatta said: "On that very night on which your marriage takes place, before your youth has been enjoyed by your husband, adorned with all your ornaments and without your attendants, you must come to me. I shall take my stand at the south of the pleasure-pool. When you have come there and met me, you shall go to your husband." Having agreed to that Lāvanyavatī went home. Dharmadatta also went home.

One day she was married to her suitor Kandarpa. Then when Kandarpa had seen Lāvanyavatī come to the bed, he was smitten with love and stretched forth his hand to her breast. At that moment Lāvanyavatī told Kandarpa what Dharmadatta desired. Hearing what the girl said, Kandarpa, although he was smitten with love, ordered her: "Go. When you have fulfilled his desire, you shall enjoy pleasure with me."

<sup>9</sup> = Thought-gem. In S. no friend is mentioned. In Ś. there is an unnamed friend, but he plays no part in the story.

tasmād iyaṁ gacchanti sarvālaṁkāragrahaṇārthaṁ kva yāsi 'ti caureṇa pathi sā dhṛtā. tadānīm kātaraṁ satī sā cauram idam<sup>27</sup> abravīt: bhoṣ<sup>28</sup> tāta, dharmadattasya satyavacanena<sup>29</sup> baddhā 'smi. tasmān mām bhavāṁs<sup>30</sup> tyajatu. sarvālaṁkāram<sup>31</sup> āgacchanti tubhyaṁ dāsyāmi. tatas<sup>32</sup> tām satyaparāyaṇām vicintya cauras tatyāja. atha tām gacchantīm vaṭavṛkṣāsrito<sup>33</sup> rākṣasas tvām ahaṁ khādiṣyāmi 'ti kṛtvā dhṛtavān. tataḥ sā tam idam abravīt: tāta, dharmadattasya satyavacanena<sup>34</sup> baddhā 'smi. tan nirvāhitasatyām<sup>35</sup> āgacchantīm atra mām khādiṣyati bhavān. tatas tām satyaśīlām ālokya<sup>36</sup> brahmarākṣaso 'pi<sup>37</sup> mumoca.

athā 'to gatvā saṁketasthānam iyaṁ prāptavati. tadā dharmadatto lāvanyavatiṁ samāyātām ālokya<sup>38</sup> tasyāḥ pādadvaye puṭāñjalim akarot vyājahāra ca: lāvanyavati, tava satyavacanena prīto 'smi. tat katham ahaṁ pāpiṣṭhas tava satitvanāśaṁ karomi.<sup>39</sup> tataḥ<sup>40</sup> satvaram eva tatra gatvā svāmīno 'nukūla bhavatu satī.<sup>41</sup> supṛiteṇa dharmadattena prasthāpitā. tataḥ<sup>42</sup> sā "gacchanti<sup>43</sup> brahmarākṣasam avocat: tato 'ham<sup>44</sup> āgatā 'smi. madiyābharaṇaṁ caurāya dattvā mama śarīraṁ khādatu bhavān. tato brahmarākṣasas tām ativasatyavādinīm<sup>45</sup> avagamyā 'bravīt: lāvanyavati, tava prīto 'smi. svagrhaṁ gacchatu bhavati. brahmarākṣasenā 'pi tyaktā sā caurasamīpaṁ<sup>46</sup> gatvā vadati: caura, mamā "bharaṇam idam<sup>47</sup> grhṇātu<sup>48</sup> bhavān. cauras tām āyātām atisatyapālayatiṁ avalokyā 'bravīt: lāvanyavati, tava prīto 'smi. svālaṁkāra<sup>49</sup> svagrhaṁ gaccha. anenā 'pi tyaktā svāmīnaḥ<sup>50</sup> śayyām āgatavati. tām āyātām ālokya kandarpa 'bravīt: vaṇikputri,<sup>51</sup> tvam idānīm mama praśaṁsanīyā na bhaviṣyasi.<sup>52</sup> ity uktvā kāmapiḍito 'pi trailokyamohanīyākṛtīm<sup>53</sup> mumoca.

vada<sup>54</sup> rājan. kandarpacaurabrahmarākṣasadharmadattānām<sup>55</sup> madhye ko mahāsattvaḥ. rājā vadati: śṛṇu re vetāla. kandarpa<sup>56</sup> eva

<sup>27</sup> P om.

<sup>28</sup> HOV *bho*.

<sup>29</sup> P om. *satya*.

<sup>30</sup> PV *bhavān*.

<sup>31</sup> P *āg° s°*.

<sup>32</sup> P *atha*.

<sup>33</sup> HOV *°āsritena rākṣasena . . . 'ti dhṛtvā (V °tā)*.

<sup>34</sup> P om. *satya*.

<sup>35</sup> HO *°vāhitasatyām*.

<sup>36</sup> PV *avalokya*.

<sup>37</sup> P om.

<sup>38</sup> PV *avalokya*.

<sup>39</sup> P *karīṣyāmi*.

<sup>40</sup> P *tat*.

<sup>41</sup> P *bhavatī*.

<sup>42</sup> PV om.

<sup>43</sup> O *svāgacch°* for *sāgacch°*. V om. *sā*.

<sup>44</sup> V *tāta aham*.

<sup>45</sup> P *atis°*.

<sup>46</sup> P *cauram abravīt samīpam āgatavati caura etc*.

<sup>47</sup> P om.

<sup>48</sup> HO *grhṇātu*.

<sup>49</sup> PV *sāl°*.

<sup>50</sup> P *sa sv°*.

<sup>51</sup> HO *vaṇikap°*.

<sup>52</sup> HO *bhaviṣyati*.

<sup>53</sup> P *tām tr°*. HO *°mohinīyā°*. V *°mohinīm*.

<sup>54</sup> P *vetālo vadati v°*.

<sup>55</sup> P om. *kandarpa*.

<sup>56</sup> P *eteṣāṁ madhye k°*.

As she was going from him, a thief stopped her on the road to take all her jewels, saying: "Where are you going?" Being afraid she told the thief this: "Sir, I am bound by my solemn promise to Dharmadatta. So let me go. As I return I will give you all my ornaments." Considering how faithfully she kept her word, the thief let her go. Then as she was going along, an ogre living in a banyan tree stopped her, saying: "I shall eat you." She told him this: "Sir, I am bound by my solemn promise to Dharmadatta. When I return after keeping my promise, you shall eat me here." Seeing that she kept promises, the brahman-ogre also released her.

Then going further she reached the rendezvous. Dharmadatta, when he saw that Lāvanyavatī had come, made a respectful salutation at her feet and said: "Lāvanyavatī, I am pleased because you have made good your word. Then how shall I be so wicked as to destroy your chastity? So go home very quickly and do what your husband wishes as a faithful wife!" Dharmadatta well-pleased sent her away. Then she went and said to the brahman-ogre: "I have returned. When I have given my jewels to the thief, eat my body." The brahman-ogre seeing that she was extremely faithful to her word said: "Lāvanyavatī, I am pleased with you. Go to your home." Released by the brahman-ogre also she went to the thief and said: "Thief, here are my jewels; take them." The thief, seeing that she had come and was extremely faithful to her word, said: "Lāvanyavatī, I am pleased with you. Go home with your ornaments." Released by him too, she went to her husband's bed. Seeing that she had come, Kandarpa said: "Merchant's daughter, I cannot now approve of you." Saying this though he was smitten with love he dismissed her, though her form enchanted the three worlds.<sup>10</sup>

"Speak, king. Of Kandarpa, the thief, the brahman-ogre, and Dharmadatta, which is the noblest?" The king said: "Listen, goblin.

<sup>10</sup> In the other versions the husband is delighted at the outcome and lovingly embraces the wife.

mahāsattvaḥ. yataḥ prathame<sup>57</sup> 'pi lāvaṇyavatyāḥ satyarakṣaṇaṁ dharmadattasya prāṇarakṣaṇatvaṁ<sup>58</sup> vicintya<sup>59</sup> kāmāhato 'pi tām trailokyamohiniṁ patnīm svayam ādideśa. athā<sup>60</sup> "gatā<sup>61</sup> api para-puruṣaratām iti tatyāja. apareṣāṁ trayāṇāṁ vivekaḥ. nṛpatāv iti vādinī vetālaḥ śiṅśapāvṛkṣe punar lalāga.

iti daśamo<sup>62</sup> vetālakathāprabandhaḥ.

### STORY 11

krodhena rājñā punar āṇīyamāno vetālaḥ praśnāntaram akārṣit:

rājan, kāñcanapurānāṁni nagare dharmadhvajānāmarājā<sup>1</sup> babhūva. tasya rājñāḥ śṛṅgāravatīmrṅgāṅkavatītārāvatīnāmādheyam<sup>2</sup> mahādevi-trayaṁ rūpayauvanasaṁpannam āsit. athai 'kadā kṛīḍāvāpītaṭāva-sthite maṇḍape sa rājā śṛṅgāravatīyā samaṁ jagāma. tadānīm rama-māṇasya rājñāḥ karṇād utpalam ekam apaptat.<sup>3</sup> tad utpalaghātena śṛṅgāravatī parāṇmukhī<sup>4</sup> mūrchāṁ jagāma. rājā tadvipattisāntaye vaidyaprayogam akarot. brāhmaṇāya dhanam adāt. tat puṇyavaśāt katham<sup>5</sup> api śṛṅgāravatī jīvitavatī. athā 'paradine rājā mṛgāṅkavatīyā saha kṛīḍāṁ cikīrṣus tasminn eva samaye maṇimaṇḍape<sup>6</sup> virarāma. tataś candrasya raśminā mṛgāṅkavatīyāḥ śarīraṁ cūrṇitam<sup>7</sup> iva bhūtam. tadā rājā<sup>8</sup> vyākulātmā vaidyaprayogair aśeṣadevabrāhmaṇadānaśvas-tyayanaiḥ katham api jīvayati<sup>9</sup> sma. athā 'paradine tārāvatīm ādāya

<sup>57</sup> P prathamato. V 'va for 'pi.

<sup>58</sup> P °rakṣaṇaṁ.

<sup>59</sup> P anuc°.

<sup>60</sup> P for aiha . . . . iti, āgatāpi para-puruṣaratā iti.

<sup>61</sup> V athāgatāyām.

<sup>62</sup> HO daśama.

<sup>1</sup> P °nāmā r°. V °dhvajo nāma r°.

<sup>2</sup> W has as first name indulekhā, writ-

ten itvalesā, itvaneśā, and intvalesā.

<sup>3</sup> PV apatat.

<sup>4</sup> PV parām.

<sup>5</sup> P om. k° a°.

<sup>6</sup> P om. maṇi. W sphatikamaṇḍa-pikā.

<sup>7</sup> P mūrchitam. V ghūrṇita.

<sup>8</sup> HO om.

<sup>9</sup> HO jīvitavatī.



It was Kandarpa and no other that was noblest. For at the beginning, thinking that the keeping of Lāvanyavati's promise was the only thing that would preserve Dharmadatta's life, although he was afflicted by love, he himself ordered his wife who fascinated the three worlds to go. Then, although she had returned, he dismissed her thinking that she had had intercourse with another man. The nobility of the other three was conditioned and not absolute."<sup>11</sup> As the king said this, the goblin hung again on the śiśāpā-tree.

So ends the tenth story of the goblin.

# 11. THE THREE DELICATE LADIES<sup>1</sup>

As the king was angrily carrying him along, the goblin proposed another problem:

Oh king, in the city named Kāñcanapura<sup>2</sup> lived a king whose name was Dharmadhvaṇja.<sup>3</sup> That king had three queens who possessed beauty and youth and were named Śṛṅgāravatī, Mṛgāṅkavatī, and Tārāvatī.<sup>4</sup> One day the king went with Śṛṅgāravatī to a pavilion standing on the bank of an ornamental pool. Then as the king was dallying with her a lotus fell from behind his ear. Struck by the lotus Śṛṅgāravatī turned away and fainted. The king employed physicians to cure her illness. He gave wealth to a brahman. Then because of his meritorious acts Śṛṅgāravatī at last regained her life.<sup>5</sup> On another day when the king wanted to sport with Mṛgāṅkavatī, at that very moment he stopped at the jewelled pavilion. Then by the action of the moon's rays Mṛgāṅkavatī's body seemed as if it were crushed. The king, troubled in mind, with difficulty brought her to life by employing physicians and by means of the benedictions given in return for gifts to the gods and

<sup>11</sup> In the other versions the rākṣasa does not figure in the riddle since he is not in the narrative. They all consider the thief the noblest, for an honorable man, like the husband, must let his wife go since she is attached to another, and the lover let her go through fear of the king's punishment, and, as S. adds, because his passion was dulled by time. The thief, on the other hand, had no reason for letting her go.

<sup>1</sup> Ś. relates how king Guṇaśekhara was converted to Jainism and his kingdom was ruined in consequence. On his death Dharmadhvaṇja, his son, suc-

ceeded to the throne and renouncing Jainism restored the kingdom.

<sup>2</sup> = Golden city. In S. Ujjayinī, in Ś. Puṇyavardhana.

<sup>3</sup> = Whose banner is righteousness.

<sup>4</sup> = Amorous, possessing the moon, possessing stars. In Ś. unnamed. In S. they are Indulekhā, Tārāvalī, and Mṛgāṅkavatī. Cf. the names in W in crit. n. 2 to the text.

<sup>5</sup> In S. she pulled the king's hair and the lotus was loosened and fell on her thigh. In Ś. she dropped it as a servant gave it to her and it fell on her feet.

tatra gatvā rājā<sup>10</sup> krīdann āste. tasminn eva samaye 'tidūram<sup>11</sup> ekā dāsī dhānyāni kuṭṭayati. tenai 'va muṣalaśabdena<sup>12</sup> tasyā gātre vi-sphoṭo 'bhavat. yena vidhinā mrgāṅkavatī<sup>13</sup> jīwayitā tenai 'va matena rājā tārāvatīm jīwayati sma.

vada<sup>14</sup> rājan. tāsām madhye sukumārāṅgī<sup>15</sup> kā bhavati. rājā vadati: śṛṇu re vetāla. tārāvatī sukumārāṅgī yato 'syāḥ śarīre muṣalaśabde-nai<sup>16</sup> 'va visphoṭo jātaḥ. aparo 'py abhighātaḥ.<sup>17</sup> nṛpatāv iti vādinī vetālaḥ śiṅśapāvṛkṣe punar lalāga.

ity ekādaśo<sup>18</sup> vetālakathāprabandhaḥ.<sup>19</sup>

### STORY 12<sup>1</sup>

atha rājñā<sup>2</sup> punar ānīyamāno vetālaḥ kathām aparām kathayati:

deva, kusumapurānāmadheyam<sup>3</sup> nagaram ekam<sup>4</sup> āsīt. tatra deva-svāmī nāma<sup>5</sup> brāhmaṇaḥ prativasati. tasya putro harisvāmī nāmā<sup>6</sup> 'bhūt. sūtā ca<sup>7</sup> vilāsavatīnāmā.<sup>8</sup> sā kanyā devasvāminā pārsāvavartine<sup>9</sup> somaśarmanāmne<sup>10</sup> viprāya vivāhena dattā. tayā<sup>11</sup> saha vivi-dhasukham anubhavaṁ tiṣṭhati. athai 'kadā vilāsavatī saha soma-śarmā saudhapṛṣṭhe ratikrīdān<sup>12</sup> ācārya nirbharanidrām jagāma. ity

<sup>10</sup> P rājā after 'paradine.

<sup>11</sup> HO iti dūrastham ekā etc. P 'tidūram ekadāsī. V dūrasthaikā dāsī.

<sup>12</sup> HO muṣaṇa°. P mūśala°. V mūśala°. Below, O muṣala°. H muṣaṇa°. PV mūśala°.

<sup>13</sup> P mrgāṅkavatīm jīwayati sma tenaiva vidhinā rājā tārāvatīm jīwayitavān.

<sup>14</sup> P vetālo vadati v°.

<sup>15</sup> PV sukumārā rājñī.

<sup>16</sup> P °śabdamātṛeṇai.

<sup>17</sup> MSS. and V °dhātaḥ.

<sup>18</sup> HOV °daśa.

<sup>19</sup> H °prasaṅgaḥ.

<sup>1</sup> In W 13.

<sup>2</sup> P om.

<sup>3</sup> V kuṅkumap°.

<sup>4</sup> P om.

<sup>5</sup> P °svāmināmā.

<sup>6</sup> P °svāmināmā.

<sup>7</sup> P om.

<sup>8</sup> P °vatī bhūtā. V °vatīnāmñī. W has lāvanyavatī (sic), but once vilāsavatī.

<sup>9</sup> HO °vartino.

<sup>10</sup> HO °śarmām°. P om.

<sup>11</sup> P sa brāhmaṇas t°. V sa ca t°.

<sup>12</sup> PV °krīdām.

the brahmans.<sup>6</sup> On another day the king went with Tārāvati to that place and engaged in amorous sport. At that very time at a great distance a slave woman was pounding grain. Just because of the noise of the pestle there came a blister on her body. By that same means by which Mrgāṅkavati had been brought to life, the king brought Tārāvati to life.<sup>7</sup>

"Speak, king. Among those women which had the most delicate body?" The king said: "Listen, goblin. Tārāvati had the most delicate body, for on her body there came a blister merely because of the sound of a pestle. In the other cases there was a stroke (of a lotus or a moonbeam)." As the king was saying this, the goblin hung again on the śiṅśapā-tree.

So ends the eleventh story of the goblin.

## 12. HOW SOMAŚARMAN DIED OF A SNAKE'S POISON<sup>1</sup>

Then as he was being carried along again by the king, the goblin told another story:

Your majesty, there was once a city called Kusumapura.<sup>2</sup> In it there lived a brahman named Devasvāmin.<sup>3</sup> He had a son named Harisvāmin<sup>4</sup> and a daughter named Vilāsavati.<sup>5</sup> That girl was given in marriage by Devasvāmin to a brahman who attended upon him, Somaśarman by name.<sup>6</sup> With her he continually enjoyed manifold pleasures. One day on the flat roof of the house Somaśarman enjoyed amorous sport with Vilāsavati and then fell into a deep sleep. At that time a vidyādhara named Madanaveśadhara<sup>7</sup> stole away his wife, who

<sup>6</sup> In S. they were sleeping on the roof and her dress was blown aside by the wind and so exposed her body to the moon. In Ś. she is blistered by the rays; in S. she is blistered and says that she has been burned by the moon's rays. Here she is crushed or bruised. The moon's rays seem to be endowed in Hindu imagination not only with a power of affecting the temperature similar to that of the sun's rays, but also with weight capable of inflicting something like a blow.

<sup>7</sup> In S. she was coming after she had heard of the second queen's mishap, in K. at the king's summons.

<sup>1</sup> The main divergence from the other versions is in the solution.

<sup>2</sup> = Flower-city. In S. Benares, in Ś. Cūḍāpura, ruled over by Cūḍāmaṇi, whose domestic chaplain was Devasvāmin.

<sup>3</sup> = Whose lord is god. The MSS. of K. have Devasvāmin.

<sup>4</sup> = Whose lord is Hari.

<sup>5</sup> = Possessing coquetry. In W (once), S. and Ś. Lāvaṇyavati. In S. and Ś. she is Harisvāmin's wife and Somaśarman does not appear in the story.

<sup>6</sup> = Whose joy is the soma-drink, or the moon.

<sup>7</sup> = Appearing like the god of love. In W Madanaveśa, in S. Madanavega, in Ś. unnamed.

eva kāle madanaveśadharo<sup>13</sup> nāma vidyādhara ekas tasya<sup>14</sup> saundarya-nirjitavidyādharaṁ apahr̥tya vidyāpuram jagāma.

somaśarmā ca tām nā 'valokya nānāprayatnena<sup>15</sup> nā 'sādyā deśāntaram akarot.<sup>16</sup> itas tato bhrāmyan bubhukṣitaḥ san padmanābhasya<sup>17</sup> gr̥ham agamat. padmanābho<sup>18</sup> yatnena brāhmaṇim abravīt: vallabhe, ayaṁ brāhmaṇo mahātmā yatnena<sup>19</sup> pūjayitavya ity uktvā rājasthānam<sup>20</sup> agamat. mantrinideśān<sup>21</sup> mantripatnyā saha gr̥ham āgacchann abhyarthito brūte: mātār, atra<sup>22</sup> mayai<sup>23</sup> 'kākinā na bhoktavyam. yad<sup>24</sup> annaṁ mahyaṁ dātavyam tad dīyatām. tad<sup>25</sup> ahaṁ puṣkariṇīsamīpam āgatya bhakṣayāmi. tayā<sup>26</sup> nivārīto 'pi bhakṣyadravyam ādāya puṣkariṇīm gatvā tad vṛkṣamūle samsthāpya jalam ānetum agāt. ity eva kāle śyenenā 'nīya khādyamānasya sarpasya garalaṁ taddravye nipatitam.<sup>27</sup> jalam ānīya brāhmaṇas tad bhakṣyadravyam<sup>28</sup> viśamīśritam<sup>29</sup> ajñānato jagdhvā paralokam agāt. tataḥ<sup>30</sup> padmanābhaḥ patnyai cukopa. sā brūte: prabho, na<sup>31</sup> jñātvā mayi kopam<sup>32</sup> mā karotu bhavān. bahutarayatnena mayā<sup>33</sup> nivārīto gr̥he bhojanam akṛtvā dravyam ādāya lajjayā gataḥ. mama ko doṣaḥ. tataḥ padmanābhaḥ paritāpam<sup>34</sup> akarot.

vada rājan. somaśarmaṇo vadhaḥ kiṁ śyene kiṁ vā mantriṇi mantripatnyāṁ<sup>35</sup> vā madanaveśadharavidyādhare vā bhavati. rājā vadati: śṛṇu re vetāla. śyenasya sarpa eva bhakṣa<sup>36</sup> etena tatra<sup>37</sup> na vadhaḥ. mantripatnyā<sup>38</sup> 'dareṇa nānāyatnena<sup>39</sup> bhoktum abhyarthitaḥ.<sup>40</sup> anyatra bhoktum nivārītaḥ.<sup>41</sup> tena tasyām api<sup>42</sup> na vadhaḥ. kiṁ<sup>43</sup> tu

<sup>13</sup> MSS. and V °veśa° throughout. W calls him *madanaveśa*.

<sup>14</sup> P *tasmīn āgataḥ* for *tasya*. V *eka āgataḥ s° tām vilāsavatīm apah°*.

<sup>15</sup> HO °yatnenāsādyā. V °yatnenāpy anāsādyā.

<sup>16</sup> V *agacchat*.

<sup>17</sup> HO *padmanābhaśarmaṇo*. P *padmaśarmaṇo*. V *padmanābhasya mantriṇo*. At next occurrence all read *padmanābho* except P *padmanāthaśarmā*. Elsewhere all MSS. *padmanābha*, as W throughout.

<sup>18</sup> P for sentence: *padmanāthaśarmā tam ālokyā brāhmaṇim abravīt yatnena*.

<sup>19</sup> P *mahāyatnena*.

<sup>20</sup> P *sa r°*. V *rājñāḥ sthānam*.

<sup>21</sup> P for sentence: *so 'rthī brāhmaṇa-gr̥ham āgatya brāhmaṇim brūte*. V *m° m° bhojanāya gr̥ham āgacchety abhy° brāhmaṇo brūte*.

<sup>22</sup> O *eva*. V *om*.

<sup>23</sup> HO *om*. *mayā*.

<sup>24</sup> P *mātār y°*.

<sup>25</sup> P for sentence: *tad annaṁ puṣk° gatvā mayā bhoktavyam*.

<sup>26</sup> P *brāhmaṇyā*.

<sup>27</sup> P *patitam*.

<sup>28</sup> HO *bhakṣad°*.

<sup>29</sup> P *om*. *v° a°*.

<sup>30</sup> P *tat śrutvā*.

<sup>31</sup> V *ajñātvā* for *na jñ°*.

<sup>32</sup> HO *kopamā karotu*. P *kopam ācarati*. V *kopam karoti*.

<sup>33</sup> P *om*.

<sup>34</sup> P *paritāpam*.

<sup>35</sup> P *kiṁ vā mantripatnyām kiṁ vā mad° bh°*.

<sup>36</sup> PV *bhakṣya*.

<sup>37</sup> P *na t°*.

<sup>38</sup> HO °*patnyām*.

<sup>39</sup> HO °*yatne*.

<sup>40</sup> P *arthītaḥ*.

<sup>41</sup> PV °*vārītaḥ*.

<sup>42</sup> P *om*.

<sup>43</sup> P *k° t° hi*. V *kiṁ tarhi*.

surpassed the vidyādhariś by her beauty, and went to his city of Vidyāpura.<sup>8</sup>

Somaśarman, when he did not see her and could not find her though he put forth great efforts, went to another country.<sup>9</sup> As he wandered here and there, being hungry he came to Padmanābha's house.<sup>10</sup> Padmanābha zealously said to his wife: "Beloved, pay respect with great care to this noble brahman." When he had said this, he went to the king's palace. As he was going to the house with the minister's wife at the command of the minister, although he was invited, he said: "Mother, I will not eat here alone (in the house with you).<sup>11</sup> Give me the food that you wish to give. Then I will go to the lotus-pool and eat it." Though she attempted to dissuade him, he took the food and went to the lotus-pool and putting the food down at the root of a tree went to fetch water. At that moment as a snake was being eaten by a hawk that was carrying it off, its venom fell into his food.<sup>12</sup> The brahman brought water and when he had unwittingly eaten that food mixed with venom, he died. Then Padmanābha was angry with his wife. She said: "Master, do not be angry with me without knowing the facts. Though I dissuaded him very strongly, he did not eat in the house but took the food and went away because of modesty. What is my sin?" Then Padmanābha was deeply grieved.<sup>13</sup>

"Speak, king. Does the guilt of Somaśarman's death rest with the hawk or the minister or the minister's wife or the vidyādhara Madanaveśadhara?" The king said: "Listen, goblin. A snake is the only natural food for a hawk; therefore the hawk is not guilty of the death. The minister's wife with care and great insistence invited him to eat. She attempted to dissuade him from eating elsewhere. Therefore the

<sup>8</sup> = City of magic, where the vidyā-dharas, possessors of magic, live.

<sup>9</sup> On the construction see translation of story 3, n. 10.

<sup>10</sup> = Lotus-navelled. The MSS. of K. have Padmanābha. In Ś. unnamed.

<sup>11</sup> The interpretation which the translation gives for the text: *atra mayai 'kākinā na bhoktavyam*, is perhaps borne out by 76.17 *lajjayā* and by W's reading: *bho mantripatni mayā naivāyusmagrhe naiva bhoktavyam*. However, it must be considered doubtful, since in fact the man would not have eaten with the brāhmaṇī even if he had stayed at the house. Since as-

cetics after receiving food take it away and eat it alone, V's omission of *na* seems attractive, but it is too radical a departure from all the MSS., involving also omission of *atra*. In S. she tells him that the house is not a fit place for him to eat in, since a sacrifice was going on and the house was full of feasting brahmans. In Ś. and K. the incident is omitted entirely.

<sup>12</sup> In Ś. the snake lived in the tree and the venom fell from its mouth naturally.

<sup>13</sup> In the other versions the wife is driven from home.

madanaveśadharavidyādhara-padmanābhamantriṇor<sup>44</sup> evā 'sya vadho bhavati, ekasya<sup>45</sup> vilāsavatiharaṇād aparasya mandādaratvāt.<sup>46</sup> iti<sup>47</sup> vādinī bhūpāle vetālaḥ punaḥ śiṅśapāvṛkṣe lalāga.

iti dvādaśavetālakathāprabandhaḥ.

### STORY 13<sup>1</sup>

atha punar āṇiyamāno vetālaḥ kathām aparām kathayati:

deva, uttarasyām diśi nayapālo<sup>2</sup> nāma rājā babhūva. tasya pad-māvatyām patnyām rūpayauvanasampannā<sup>3</sup> śaśiprabhā<sup>4</sup> nāma kanyā "sīt. ekadā caitrabalimahotsave sakhivṛndaparivṛtā kṛṣṇāvāpīm gatā. tathā ca bhaṭṭaputro manahsvāmī<sup>5</sup> nāma tām ālokya kāmapiḍito 'bhavat. tataḥ<sup>6</sup> pauraṇasya putraḥ samāgata iti sakhībhyah śrutvā kṛṣṇāvāpīm viḥaya sā nadīm agamat. bhaṭṭaputro 'pi tatra gatvā nimajjya<sup>7</sup> jale sthitaḥ. atrā 'ntare sakhībhiḥ saha jalakṛṣṇām ārab-

<sup>44</sup> P madanaveśadharamantriṇor.

<sup>45</sup> P ekasmin . . . aparasmin.

<sup>46</sup> P mandādarāt. O mandādarata-ratvāt.

<sup>47</sup> P for sentence: nṛpatāv iti vādinī vet° ś° punar l°. V iti vād° bhūpe vet° ś° l°.

<sup>1</sup> In W 14.

<sup>2</sup> W calls him yasaketu (sic), king of nepāla.

<sup>3</sup> HO °nām.

<sup>4</sup> P śaśiprabhā.

<sup>5</sup> HOV manasv°, W madanasvāmīn throughout.

<sup>6</sup> P for tataḥ: sāpi tam ālokya kāmapiḍitā 'bhavat, tataḥ sakhīm vārtitām prcchati. sakhi ko 'yam. sakhi vadati.

<sup>7</sup> P j° n°.



murder is not hers either. But his murder is attributable to Madana-veśadhara the vidyādhara and Padmanābha the minister and to no one else, to the one because he stole Vilāsavatī, to the other because of his carelessness."<sup>14</sup> As the king was saying this, the goblin hung again on the śiṅśapā-tree.

So ends the twelfth story of the goblin.

### 13. HOW MANAḤSVĀMIN BECAME A WOMAN THROUGH MŪLADEVA'S MAGIC<sup>1</sup>

Then as the goblin was being carried along again, he told another story:

Your majesty, in the north there was a king called Nayapāla.<sup>2</sup> His wife Padmāvati<sup>3</sup> had a daughter named Śaśiprabhā,<sup>4</sup> endowed with youth and beauty. One day at the great festival of the offerings in the month Caitra, surrounded by a host of attendants, she went to a pleasure-pool. In that way a bard's son named Manaḥsvāmin<sup>5</sup> saw her and was smitten with love. Then she heard from her companions that a son of the townsfolk had come there and leaving the pool she went to the river. The bard's son also went there and plunged in and stayed in the water. Meanwhile, when she had begun to play in the water

<sup>14</sup> Apparently the minister's carelessness consisted in leaving the man alone with his wife, so that the man felt that he had to leave the house. In S. the snake is acquitted because it is helpless, the hawk for the reason given in our version, the couple that gave food because they were righteous and not likely to commit a crime. The guilt rests with anyone who foolishly says that either of them is guilty. Ś. acquits the snake because there is always venom in a snake's mouth, the brāhmaṇi who gave food reverently, the brahman who ate because he ate unwittingly. He is guilty who speaks, i.e. answers the question, without reflection. In S. and Ś. the vidyādhara is omitted in the solution.

<sup>1</sup> Bloomfield treated the various stories of Mūladeva and his companion in his article, "The Character and Adventures of Mūladeva" in *Proceedings of the American Philosophical Society*,

vol. 52 (1913), pp. 616-650.

<sup>2</sup> = Protector of good government. In W and S. he is Yaśaḥketu, king of Nepāla, who lived in the city of Śivapura (not mentioned in K.). In Ś. he is Suvicāra of the city of Kusumāvati.

<sup>3</sup> = Possessing lotuses. In S. Candraprabhā, in Ś. and K. not mentioned.

<sup>4</sup> = Beautiful as the moon. In Ś. Candraprabhā.

<sup>5</sup> = Master of his feelings. In W Madanasvāmin, in Ś. Vāmanasvāmin. In both S. and Ś. he is said to be a brahman. Sir Athelstane Baines in *Ethnography (Grundriss der Indo-arischen Philologie II. Band, 5 Heft)*, p. 86, gives an account of the pretensions of some bardic castes to brahmanic rank; this may, to some extent, explain the substitution of a bard for a brahman in our text. The substitution may have been facilitated by the frequent assumption of *bhāṭṭa* as an affix to the names of learned brahmans.

dhavatyās tasyāḥ keśavigalitakusumaṁ srotasā<sup>8</sup> calitam āsādyā nijadehe tāpopaśamanārtham āropyai 'kadr̥ṣṭyā tām ālokyā 'nirvacanīyasukham anubhavaṁs tiṣṭhati. sā 'pi manaḥsvāmīno<sup>9</sup> 'tisaundaryam ālokyā sānurāgiṇī<sup>10</sup> babhūva.

tatra hastinīśataṁ jalamajjanārtham agamat. tadabhyantare hastinīm ekām ṛtumatīm ālokyā<sup>11</sup> mattakuñjara eka āgatya militaḥ. tadbhayāt śaśiprabhāyāḥ sarve rakṣakajanāḥ puruṣāḥ sakhyāś ca sarvās<sup>12</sup> tām apahāya<sup>13</sup> palāyitaḥ. tadānīm ekākinīm<sup>14</sup> sthitāṁ tām āgatya manaḥsvāmī nirbharam parirabhya dūram nītavān. kariṇiṣu gatāsu mattakuñjare ca gate rakṣakapuruṣāḥ sakhyāś ca śaśiprabhāsthānam ājagmuḥ. tadā sakhībhir<sup>15</sup> manaḥsvāminam dhyāyanti katham api svagrhaṁ prāptavati manaḥsvāmī ca tām dhyāyan sarvabhogān apahāya<sup>16</sup> viśasāda. tam<sup>17</sup> tathāvidham ālokyā śaśidevamūladevābhyām<sup>18</sup> uktam: ayaṁ manaḥsvāmī virahavyākula iva lakṣyate. śaśidevena prṣṭo manaḥsvāmī sakalavṛttāntam avadat. tac chrutvā mūladeveno 'ktam: manaḥsvāmin<sup>19</sup>, tvam asmābhiḥ sahā "gaccha. tavā 'bhilaṣitasiddhim āvān kariṣyāvaḥ. tato manaḥsvāmī tayoḥ kiṁkarakalpo bhūtvā tābhyām saha sthitaḥ.

ekadā mūladevo<sup>20</sup> manaḥsvāminam abravīt: bhaṭṭaputra, tubhyam<sup>21</sup> aham ekāṁ vidyāṁ dadāmi yayā strīrūpaṁ puruṣarūpaṁ ca dhāryate. tatas tam āsādyā manaḥsvāmī sahasā kumārīveśadharo<sup>22</sup> 'bhavat. atha kumārīveśadharam ādāya vṛddhabrāhmaṇarūpaṁ vidhr̥tya mūladevo dhūrtavaro nayapālānṛpater antikaṁ jagāma. gatvā brūte: mahārāja, vṛddhabrāhmaṇo 'ham. iyaṁ kumārī madīyā<sup>23</sup> putravadhūr bhaviṣyati. asyāḥ<sup>24</sup> pratijñātam iti.<sup>25</sup> ujjayinyām<sup>26</sup> gatvā yaḥ<sup>27</sup> puruṣaḥ bhagavantaṁ mahākālam arcayitvā "yāti<sup>28</sup> tasyai 'vā 'haṁ patnī bhavāmi.<sup>29</sup> etena<sup>30</sup> hetunā putra<sup>31</sup> ujjayinyām<sup>32</sup> bhagavantaṁ mahākālam arcayitum gatvā "ste. sa yāvad āyāti tāvad iyaṁ kumārī bhavato duhituḥ śaśiprabhāyā mandire tiṣṭhatu. tenai 'vā 'syā rakṣā

<sup>8</sup> HO śr°. P srotasi.

<sup>9</sup> HO °svāmīna atis°. P °svāminam atisundaram.

<sup>10</sup> V tv atirūg°.

<sup>11</sup> P avai°.

<sup>12</sup> O om. through sakhyāś ca 2 lines down.

<sup>13</sup> P vihāya.

<sup>14</sup> H ekākinī. P ekām.

<sup>15</sup> HO sakhībhi. P sakhīsametā. V śaśiprabhā tam.

<sup>16</sup> P vihāya.

<sup>17</sup> P om.

<sup>18</sup> W has śaśin for śaśid° throughout.

<sup>19</sup> HO °svāmī.

<sup>20</sup> HO V °devena.

<sup>21</sup> P om.

<sup>22</sup> MSS. and V °veśa° throughout.

<sup>23</sup> P madīyaputravadhū.

<sup>24</sup> O tasyāḥ. P anayā.

<sup>25</sup> P om.

<sup>26</sup> HO ujjayanyām.

<sup>27</sup> P om.

<sup>28</sup> P for āyāti, satvaram āyāsyati.

<sup>29</sup> P bhaviṣyāmi.

<sup>30</sup> P tena.

<sup>31</sup> P mama p°.

<sup>32</sup> HO ujjayanyām.

with her friends, a flower slipped from her hair and came down with the current. He seized it and put it on his body to sooth his pain and looking at her with his eyes fixed upon her alone, he felt ineffable pleasure. She too seeing *Manaḥsvāmin*'s great beauty became enamoured.

It chanced that a hundred cow-elephants came there to bathe in the water. Thereupon, seeing one of the cow-elephants in rut, a bull-elephant in must came and united with her. Through fear of him all of *Śaṣiprabhā*'s guards and all her attendants abandoned her and ran away. Then *Manaḥsvāmin* came to her as she stood alone and embraced her ardently and carried her to a distance. When the cow-elephants and the must-elephant had gone, the guards and attendants came back to where *Śaṣiprabhā* was.<sup>6</sup> She pining for *Manaḥsvāmin* managed somehow to go to her home with her attendants, and *Manaḥsvāmin* pining for her gave up all food and was in despair. Seeing him in such a state *Śaśideva* and *Mūladeva*<sup>7</sup> said: "*Manaḥsvāmin* here looks as if he were troubled by separation from his beloved." When *Śaśideva* asked him, *Manaḥsvāmin* told the whole story. Hearing that *Mūladeva* said: "*Manaḥsvāmin*, come with us. We shall accomplish what you desire." Then *Manaḥsvāmin* became like a servant to them and stayed with them.<sup>8</sup>

One day *Mūladeva* said to *Manaḥsvāmin*: "Bard's son, I shall give you a charm by which one takes on the form of a man or of a woman."<sup>9</sup> Having performed it *Manaḥsvāmin* at once took on the aspect of a girl. Then taking him in the guise of a girl, *Mūladeva*, the chief of rogues, put on the appearance of an old brahman and went into the presence of king *Nayapāla*. When he had come there, he said: "Great king, I am an old brahman. This girl is to be my son's bride. She made a promise in these words: 'The man who goes to *Ujjayinī* and returns after worshipping the lord *Śiva*, his wife and his only will I be.' For that reason my son has gone to *Ujjayinī* to worship the lord *Śiva*. Until he comes, let this girl stay in the apartment of your daughter

<sup>6</sup> In S. the incident takes place in a garden and the elephant is a runaway. In Ś. the incident of the elephant is omitted, and the sight of each other in a garden causes them to fall in love.

<sup>7</sup> *Śaśideva* = whose god is the moon. Elsewhere in the cycle of *Mūladeva* stories he is usually called *Śaśin*, as he is also in the other versions of this story and in W.

<sup>8</sup> In S. he went after a day of distress,

which is not specified in K., to *Mūladeva*, and the magic was performed at once. In Ś. *Mūladeva* finds him fainting on the ground and works the magic at once.

<sup>9</sup> In the other versions the transformation is worked by a magic pill which is held in the mouth. When it is removed from the mouth, the original form is resumed.

bhaviṣyati. aham asyā rakṣaṇākṣamo vṛddhaḥ. tato rājñā svīkṛtam: tāvad iyaṁ śaśiprabhayā saha sukhena tiṣṭhatu. tadā śaśiprabhāyā gr̥he tām samarpya sa vṛddhabrāhmaṇaḥ svagrham agamat.<sup>33</sup>

tadārabhya kumārīveśadharo manaḥsvāmī śaśiprabhayā saha nānā-vīśrabdhālāpaṁ<sup>34</sup> kurvaṇs tiṣṭhati. ekadā śaśiprabhāṁ abravīt: sakhi, tavā 'haṁ prāṇasamā sakhi bhūtā. idānīm tvāṁ ahaṁ cintākulām iva paśyāmi. etad<sup>35</sup> avaśyaṁ tvayā mayi duḥkhakāraṇam abhidhātavyam eva.<sup>36</sup> tayā<sup>37</sup> pr̥ṣṭe 'yaṁ vadati: sakhi, manaḥsvāmivirahitā<sup>38</sup> 'haṁ. tac chrutvā tām abhyadhāt: tām bhaṭṭaputram aham āniya tava<sup>39</sup> darśayiṣyāmi.<sup>40</sup> tac chrutvā śaśiprabhā brūte: sakhi tvāṁ mama prā-ṇadhikā. tat kathāṁ parihāsavacanena mayi duḥkham utpādayasi. tac chrutvā kumārīveśadharo brūte: āḥ katham etad vadasi tvam. cakṣuṣī nimīlya kṣaṇaṁ<sup>41</sup> tiṣṭha. tatas tām bhaṭṭaputram paśyasi. yatnātīṣayena sā cakṣuṣī nimīlya sthitā. sahasai 'vā 'yaṁ kumārīveśadharo vidyāprabhāvena bhaṭṭakumāro 'bhavad avadac ca: śaśiprabhe, tvadadhīnajīvanam anātham ivā 'gataṁ paśya. tadā sā manaḥsvāminam ālokyā harṣitā vismitā ca tasthau tatas tena manaḥsvāminā<sup>42</sup> sahā 'śeṣasukham anubhavanti.<sup>43</sup>

atha śaśiprabhāyā mātur bhrātur nṛpamantrimadanasenasya<sup>44</sup> putro vijayasenaḥ sa<sup>45</sup> kanakapurāṇpakanyāṁ<sup>46</sup> mrgāṅkavatīm vivāhayitvā svagrham āgataḥ. tasmin kāle madanasenamantrinā rājani vijñāpya śaśiprabhā 'nitā. tadānīm kumārīveśadharaṁ dhṛtvā śaśiprabhayā saha manaḥsvāmī gataḥ. tatra manaḥsvāminam kumārīveśadharam<sup>47</sup> avalokya vijayasenaḥ kāmapiḍito 'bhavat. pitaram apy avādit: tāta, yady ahaṁ śaśiprabhāyāḥ priyasakhīm vivāhayāmi tadā jīvāmi nā 'nyathā. tataḥ putramaraṇam anucintya madanaseno bhaginīpatīm<sup>48</sup> nayapālārājānam avādit. rājā brūte: mantrin, katham etad duṣkaraṁ

<sup>33</sup> P *agāt*.

<sup>34</sup> HO reading uncertain, °śrabdhā° or °śraddhā°. V *nānāśraddhālāpaṁ*. P *nānākṛīḍāṁ*.

<sup>35</sup> PV *tad*.

<sup>36</sup> P om.

<sup>37</sup> HO *mayā*.

<sup>38</sup> HOV °svāmīvir°. P °svāmīvirahā-kulitā.

<sup>39</sup> P *tubhyaṁ*. V *tvāṁ*.

<sup>40</sup> P *dāsyāmi*.

<sup>41</sup> P om.

<sup>42</sup> HOV om. *manaḥ*.

<sup>43</sup> P *a° tiṣṭhati*.

<sup>44</sup> In W the father is *vijayasena*, the son *madanasena*.

<sup>45</sup> PV om.

<sup>46</sup> P °nṛpateḥ *kanyā°*.

<sup>47</sup> P °dhāriṇam.

<sup>48</sup> P *svanṛpatīm*.

Śaśiprabhā. In that way only will she be secure. I, an old man, am unable to protect her."<sup>10</sup> Then the king agreed: "For this period let her stay comfortably with Śaśiprabhā." Having placed her in Śaśiprabhā's apartment the old brahman went to his own house.

Beginning from that time *Manaḥsvāmin* in the guise of a girl continually had all sorts of confidential conversation with Śaśiprabhā. One day he said to her: "My dear, I have become your friend, dear as your life. Now I see that you seem disturbed in mind. You must certainly not fail to tell me the reason for that trouble." She replied: "Dear friend, I am separated from *Manaḥsvāmin*." Hearing that he said to her: "I shall bring that bard's son and show him to you." Śaśiprabhā answered: "You are my friend, dearer than my life. Then why do you cause me pain by making fun of me?" Hearing that the man in the guise of a girl said: "Ah, why do you say that? Wait for a moment with closed eyes. Then you will see that bard's son." She stood there with her eyes very carefully closed. At once by the power of the spell the man in the guise of a girl became the bard's son and said: "Śaśiprabhā, see one whose life depended upon you who has come here pretending to be without a protector." Then seeing *Manaḥsvāmin*, she was joyful and astonished, and from that time on she continually enjoyed all pleasures with *Manaḥsvāmin*.<sup>11</sup>

Now Vijayasena,<sup>12</sup> the son of the minister Madanasena,<sup>13</sup> who was Śaśiprabhā's mother's brother, married *Mṛgāṅkavatī*,<sup>14</sup> the daughter of the king of Kanakapura, and returned to his own home. At that time the minister Madanasena informed the king and fetched Śaśiprabhā (for the festivities). Then *Manaḥsvāmin* wearing the guise of a girl went with Śaśiprabhā. Seeing him there in the guise of a girl, Vijayasena was struck with love. He said to his father: "Father, if I marry Śaśiprabhā's dear friend, then only I shall live, and not otherwise." Anxious about his son's possible death, Madanasena told his brother-in-law, king *Nayapāla*. The king said: "Minister, how would this

<sup>10</sup> In S. the young brahman has gone to some indefinite place and the father must go to look for him. In Ś., while the old brahman had been absent getting the girl, his village had been attacked and his family had disappeared so that he had to go in search of them.

<sup>11</sup> Ś. adds the detail that in six months the girl was with child, K. that in the course of time she was pregnant.

<sup>12</sup> Victory-army. In S. *Mṛgāṅkavatī* is the daughter of *Mṛgāṅkadatta*, the

king's brother-in-law, and is given in marriage to the unnamed son of the brahman minister *Prajñāsāgara*. In K. the girl alone is named. In Ś. no names are given for the new characters. The minister's son saw the girls at their meal and after the marriage he left the false girl with his first wife.

<sup>13</sup> = Love-army. W reverses the names Madanasena and Vijayasena.

<sup>14</sup> = Possessing the moon.

karma śakyam syāt. vṛddhabrāhmaṇasya putro mahākālam arcayitvā 'syāḥ pānigrahaṇām kariṣyati. tadānim ahaṁ kim uttarām dāsyāmi. ato<sup>49</sup> 'śakyam etat. mantri brūte: kumāraś<sup>50</sup> cireṇā 'trā 'gamiṣyati. mama putraḥ samprati mriyate. tan mayā kim<sup>51</sup> vaktavyam. viśeṣataś ca putramaraṇe mamā 'pi maraṇam bhaviṣyati. rājā vadati: vṛddhabrāhmaṇasyo 'ttaram tadā bhavatā dātavyam. mantri vadati: bhavatu. mayai 'va tasya śāntir utpādayitavyā. tadānim tām<sup>52</sup> kumārīṁ madanasenāya mantriṇe samarpitavān. vijayasenaś ca tasyāḥ pānigrahaṇacikīrṣur abhavat. kumārī vadati: mantriputra, tvam ujjayinyām<sup>53</sup> gatvā mahākālam arcya<sup>54</sup> mama pānigrahaṇam ācara. yady evaṁ na karoṣi tarhi tavo 'pari prāṇānś tyakṣyāmi. mama pratiṣṭhai 'vam. tac chrutvā vijayasenaḥ sahasā mahākālam arcayitum ujjayinīm<sup>55</sup> agamat. atha mṛgāṅkavatyā saḥā 'yam<sup>56</sup> kumārīveśadharo manaḥsvāmī tadā<sup>57</sup> vidyāprabhāvena puruṣo bhūtvā nānā-sukham anubhavaṁś tiṣṭhati.

atha kiyati kāle gate manaḥsvāminā manase 'ti cintitam: mṛgāṅkavatīm ādāya mūladevasya sthānam gacchāmi. sa dhūrtavaro nyāyā-vasaram prāpya jetum śaknoti. atha mṛgāṅkavatīm ādāya gatvā mūladevāya sarvavṛttāntam avādīt. tac chrutvā mūladevo hasan mṛgāṅkavatyā samaṁ manaḥsvāminam tatra saṁsthāpya vidyāprabhāvena vṛddhabrāhmaṇo bhūtvā śaśidevaṁ putraveśadhāriṇam<sup>58</sup> agrataḥ kṛtvā nayapālanrpatē antikaṁ jagāma. deva, kumārī dīyatām. mamai 'śaḥ putro mahākālam arcayitvā<sup>59</sup> tasyāḥ pānigrahaṇām cikīrṣur āgataḥ. tam<sup>60</sup> brāhmaṇakumāram avalokya cintito mantriṇam ānīya vadati: mantrin,<sup>61</sup> pūrvam etan mayā bhaṇitam. adhunā yathocitottaram dattvā toṣyatām.<sup>62</sup> mantri<sup>63</sup> vadati: tāta, vṛddhabrāhmaṇa, sā te kumārī mṛtakalpā<sup>64</sup> kasmai vivāhena dattā. idānim aparakanyā tava putrāya dātavyā.<sup>65</sup> iti yatnaśatenā 'pi nivārīto na syāt. vṛddhabrāhmaṇas tasya nrpatē upari putreṇa saha martum udyato 'bhavat. tato rājā tasya carane<sup>66</sup> patitvā vadati:<sup>67</sup> tāta, rakṣa mām. yā kanyā tava

<sup>49</sup> O tato.

<sup>50</sup> P brāhmaṇakumāraś.

<sup>51</sup> PV kim u v°.

<sup>52</sup> P rājā t°.

<sup>53</sup> HOV ujjayanyām.

<sup>54</sup> P abhyarcya. V samabhyarcya.

<sup>55</sup> HOV ujjayanyām.

<sup>56</sup> P om. ayaṁ.

<sup>57</sup> P om.

<sup>58</sup> HOV puruṣav°.

<sup>59</sup> P abhyarcya.

<sup>60</sup> P lathāvidham.

<sup>61</sup> HO mantriṇa.

<sup>62</sup> For toṣyatām through syāt 2 lines down, V t° ayaṁ vṛddhabrāhmaṇaḥ. tal śrutvā mantri āha. deva sā te kumārī . . . dātavyā. etat śrutvāha mūladeva. rājan mariṣyāmi yatn° . . . nivār° na syām.

<sup>63</sup> HOV om. m° v°.

<sup>64</sup> P sutak°. V sūnuk°.

<sup>65</sup> HO dāsyasi.

<sup>66</sup> PV careṇa.

<sup>67</sup> O ravati. V 'dat.



difficult deed be possible? The old brahman's son is coming to marry her when he has worshipped Śiva. What answer shall I give then? Therefore this is impossible." The minister replied: "It is a long time before the boy will come here. My son is dying now. So what can I say? And furthermore there is this special reason: at the death of my son I too will die." The king said: "Then you must answer the old brahman." The minister answered: "So be it. I and no other will pacify him." Then he gave the girl to the minister Madanasena. And Vijayasena desired to marry her, but the girl said: "Minister's son, marry me after you have gone to Ujjayinī and worshipped<sup>15</sup> Śiva. If you act otherwise, I shall kill myself and the guilt will rest upon you. Such is my solemn vow." Hearing that Vijayasena at once went to Ujjayinī to worship Śiva. Then Manaḥsvāmin who was in the guise of a girl became a man by means of the charm and continually enjoyed various pleasures with Mṛgāṅkavatī.

When a short time had passed Manaḥsvāmin reflected thus: "I shall take Mṛgāṅkavatī and go to Mūladeva. That prince of rogues will find the opportunity for a trick and be able to succeed." Then he took her and went and told the whole story to Mūladeva.<sup>16</sup> When he had heard that, Mūladeva smiling made Manaḥsvāmin stay there with Mṛgāṅkavatī. By means of the charm he became an old brahman and having first made Śaśideva take on the form of his son he went into king Nayapāla's presence. "Your majesty, give me the girl. Here is my son who has worshipped Śiva and come here desiring to marry her." When he saw the brahman's son, troubled he brought in the minister and said: "Minister, this is what I said before. Now give him a suitable answer and satisfy him." The minister said: "Sir, old brahman, this girl is as good as dead to you, since she has been given in marriage to someone. Now give another girl to your son."<sup>17</sup> But though hundreds of such efforts were made, the old brahman would not be restrained and was determined to die along with his son so that the guilt should fall upon the king. Then the king fell at his feet and said: "Sir, spare me. I will give your son whatever girl he desires." That

<sup>15</sup> For *arcya*, see Whitney, *Sanskrit Grammar*, §990a.

<sup>16</sup> In S. he went away with the woman since he heard that her husband was returning. Mūladeva heard that elsewhere and then played his last trick. In Ś. apparently he went to Mūladeva without the woman after her husband had returned.

<sup>17</sup> In S. the king told Mūladeva that he did not know where the girl was, and fearing that the brahman would curse him gave up his daughter. In K. also he gave his daughter through fear of a curse. In Ś. the king told Mūladeva what had really happened and then through fear of a curse gave up his daughter.

putreṇe 'śyate sai 'va mayā tasmai<sup>68</sup> dātavyā. tato dhūrtavaromūla-  
devo rūpadharam<sup>69</sup> śaśidevam abravīt: putra, vinītasya<sup>70</sup> nṛpater  
vacanam śṛṇu. tadā<sup>71</sup> śaśideveno 'ktam: tāta, yady etac chrotavyam  
tadā rājā nijakanyām śaśiprabhām mahyam dadātu. tac chrutvā rājā<sup>72</sup>  
brahmavadhabhayāc chaśiprabhām kanyām dvijaputrāya dadau.

tatas tām ādāya mūladevaśaśidevau svavāsam ājagmatuḥ. tadānīm  
manaḥsvāmī vadati: tāta<sup>73</sup> mūladeva, mama prāṇādhikā śaśiprabhā  
bhavatā 'nītā. mamā 'bhilaṣitasiddhir bhūtā. śaśideveno 'ktam:  
kim aho sa<sup>74</sup> rājā mahyam śaśiprabhām dattavān. asyāḥ pānigrahaṇam  
mayā kartavyam. tat katham ayogyam<sup>75</sup> etādṛśam vadasi. manaḥ-  
svāmī<sup>76</sup> vadati: iyam śaśiprabhā mama bhāryā, purā yataḥ mayā<sup>77</sup>  
pariṇītā. tad<sup>78</sup> bhavān katham etādṛśam vadati. śaśidevo<sup>79</sup> vadati:  
bhaṭṭaputra, caurikayā 'syām<sup>80</sup> gāndharvavivāhaḥ<sup>81</sup> kṛtaḥ. tena kim  
syāt. mahyam rājā svecchayā dattavān. tau śaśidevamanahṣvā-  
mināv anyonyam kalaham kurvāṇau staḥ.

vada rājan. śaśiprabhā kasya bhāryā bhavati. rājā<sup>82</sup> vadati: śṛṇu  
re vetāla. manaḥsvāminā yat kṛtam tal lokadvayaviruddham eva.  
pitṛā sā<sup>83</sup> śaśidevāya dattā. ataḥ śaśidevasya bhāryā bhavati. iti  
vadati bhūpāle vetālaḥ śiṁśapāvṛkṣe punar lalāga.

iti<sup>84</sup> trayodaśavetālakathāprabandhaḥ.

#### STORY 14<sup>1</sup>

atha rājā<sup>2</sup> punar āniyamāno vetālaḥ kathām aparām kathayati:

deva, kanakapurānāmni nagare mahātmā yaśodhano<sup>3</sup> nāma rājā ba-  
bhūva. tasya rājye mahādhanō ratnadatto<sup>4</sup> nāma vaṇik<sup>5</sup> tasthau.  
tasya sarvalakṣaṇasaṁpannā kanyakā<sup>6</sup> bhūtā. tasyā nāmakaraṇadi-

<sup>68</sup> HO *tasyai*.

<sup>69</sup> P for *r° s°*: *śaśidevarūpadharam*.  
V om. *rūp°*.

<sup>70</sup> P *vinītya*.

<sup>71</sup> P *tat śrutvā*.

<sup>72</sup> P om.

<sup>73</sup> P *deva*.

<sup>74</sup> PV om.

<sup>75</sup> HO *ayogyā etādṛśī v°*. P *ayogyām*  
*vadati*. V *ayogyām etādṛśīm v°*.

<sup>76</sup> P *tat śrutvā m°*.

<sup>77</sup> P om.

<sup>78</sup> P *tad bhayān k°*. HO *tat bh° k°*  
*etādṛśī bhavasi*. V *tat k° etādṛśīm*  
*vadasi*.

<sup>79</sup> P *tat śrutvā s°*.

<sup>80</sup> P *s° bhavatā*.

<sup>81</sup> PV *gandh°*.

<sup>82</sup> P *tat śrutvā r°*.

<sup>83</sup> P om.

<sup>84</sup> W *iti jambhalaviracitam kathāpam-*  
*cīsake caturdaśo vetālaḥ*.

<sup>1</sup> Not in W.

<sup>2</sup> P om.

<sup>3</sup> HO *°dhanī*.

<sup>4</sup> HO *°datta*.

<sup>5</sup> HO *vaṇikas*.

<sup>6</sup> P *kanyā*. V *kanyakaikā*.

prince of rogues, Mūladeva, said to the disguised Śaśideva: "Son, hearken to the words of the courteous king." Śaśideva replied: "Father, if I must listen to them, then let the king give me his daughter Śaśiprabhā." Hearing that the king through fear of causing a brahman's death gave his daughter Śaśiprabhā to the brahman's son.

Mūladeva and Śaśideva took her and went to their dwelling. Then Manaḥsvāmin said: "Father Mūladeva, you have brought Śaśiprabhā who is dearer to me than life itself. My desire has been accomplished." Śaśideva said: "What! the king gave Śaśiprabhā to me. I shall marry her. Then why do you say such an improper thing?" Manaḥsvāmin replied: "This Śaśiprabhā is my wife, since I married her before. Then why do you say such a thing?" Śaśideva said: "Bard's son, by thievish means you have made a gāndharva-marriage<sup>18</sup> with her. What would that be worth? The king gave her to me of his own free will." Śaśideva and Manaḥsvāmin quarrelled with each other.

"Speak, king. Whose wife is Śaśiprabhā?" The king said: "Listen, goblin. What Manaḥsvāmin did is forbidden in both this world and the next. Her father gave her to Śaśideva. Therefore she is Śaśideva's wife."<sup>19</sup> While the king was speaking thus, the goblin hung again on the śiṅśapā-tree.

So ends the thirteenth story of the goblin.

#### 14. HOW UNMĀDAYANTĪ BY HER BEAUTY CAUSED YAŚODHANA'S DEATH

Then as the goblin was being carried along again by the king, he told another story:

Your majesty, in the city called Kanakapura<sup>1</sup> there was a noble king named Yaśodhana.<sup>2</sup> In his kingdom there was a very wealthy merchant named Ratnadatta.<sup>3</sup> To him was born a daughter endowed with

<sup>18</sup> This form of marriage, which seems to be little more than a legalized fornication, is so named because the gāndharvas, who are the tutelary spirits of marriage, are the only witnesses. Penzer has an interesting note on this rite in *The Ocean of Story*, vol. 1, pp. 87-88.

<sup>19</sup> In S. it is said that a thief, as Manaḥsvāmin was in contracting a gāndharva-marriage, has no lawful title to another's possessions. In Ś. it is said that the child within the girl's

womb will perform the rites to Śaśin's shade after he is dead. In K. Manaḥsvāmin is said to be a secret lover to whom her father had not given her, and so Śaśin is her lawful husband.

<sup>1</sup> = Golden city. The MSS. of K. have *kanakākhye pure*. In Ś. *Vijayapura*.

<sup>2</sup> = A fund of fame, or whose wealth is fame. In Ś. *Dharmaśīla*.

<sup>3</sup> = Jewel-given. In S. unnamed.

vase ye ye samāgatās te te tām yauvanahinām<sup>7</sup> api samālokya kāmapi-  
ḍitā bhūtāḥ. atas<sup>8</sup> tasyā unmādayanti nāmā 'bhūt. atha tasyām  
rūpayauvanasampannāyām sa ratnadatto yaśodhananṛpater antikaṁ  
gatve 'daṁ vadati: deva, mama kanyā unmādayanti dvātriṁśallakṣaṇo-  
petā bhavatām eva yogyā. atas tām ānaya tu deva. tac chrutvā 'yam  
rājā harṣitaḥ strīlakṣaṇavedinam brāhmaṇam ekaṁ lakṣaṇavatīm  
draṣṭum prasthāpitavān. sa<sup>9</sup> brāhmaṇo nṛpanideśād ratnadattasya  
grhaṁ gatvā tām unmādayanti sarvalakṣaṇasamyuktām<sup>10</sup> trailokya-  
mohinīm vidyādhariṁ ivā<sup>11</sup> 'valokya cintitavān: yady enām sarva-  
lakṣaṇasampannām unmādayanti rājānam jñāpayāmi tadai 'nām  
kanyām āśadya rājā sarvamahādevi<sup>12</sup> tyakṣyati.<sup>13</sup> muktarājyacinto<sup>14</sup>  
'pi bhaviṣyati. ato<sup>15</sup> nirlakṣaṇām jñāpayām āsa. tato rājā tām na  
nītavān. ato<sup>16</sup> ratnadattaḥ senānīraṇadhavalāya<sup>17</sup> dattavān.

athai 'kadā madhumāse sa rājā pauraṇān viḥāya<sup>18</sup> pradoṣa itas  
tataḥ krīdām kurvan vidyate. tado<sup>19</sup> 'nmādayanti manase 'ti cinti-  
tavati: rājā yaśodhano 'yam nirlakṣaṇām kṛtvā<sup>20</sup> mām na nītavān.  
tad idānīm<sup>21</sup> divyālaṁkāraṁ paridhāyā 'tmānam darśayāmi. tato  
rājō 'ccaiḥsthānam<sup>22</sup> āruhya tām ālokya kāmapiḍito dhāvakaṁ aprcchat:  
ke 'yam iti. teno 'ktam: deva, sai 'śā ratnadattasya duhito 'nmāda-  
yanti yā senānīraṇadhavalena vivāhitā. iti<sup>23</sup> śrutvā rājā strīlakṣaṇa-  
vedine<sup>24</sup> brāhmaṇāya kruddhvā katham api nijāntahpuram gatvā vihi-  
tasarvabhogatyāgas<sup>25</sup> tām eva dhyāyān tasthau.

tato dhāvakena<sup>26</sup> manase 'ti cintitam: rājā raṇadhavalasya patnīm  
avalokya<sup>27</sup> kāmānaladagdha<sup>28</sup> iva<sup>29</sup> bhūto<sup>30</sup> 'sti. tad ahaṁ raṇadhava-  
laṁ jñāpayāmi yathā tām āniya dadāti. iti<sup>31</sup> kṛtvā raṇadhavalam

<sup>7</sup> O yauvanam.

<sup>8</sup> P ataḥ sā nāmnā u° bhūtā. V om.  
sentence. V calls her unmādinī  
throughout.

<sup>9</sup> HO sa nṛp° . . . °lokya brāhma-  
ṇena cintitam. V atha tena nṛp° . . .  
°lokya brāhmaṇena cintita.

<sup>10</sup> P °kṣaṇayuktām.

<sup>11</sup> P ivālokya. HO om. iva.

<sup>12</sup> P sarvādevyas. V sarvamahādevīm.

<sup>13</sup> HO tyakṣati.

<sup>14</sup> PV muktavāhyacinto.

<sup>15</sup> P ato jñāpayāmīti nirl° j° ā°. V  
ato nirl° jñāpayāmi.

<sup>16</sup> P tato.

<sup>17</sup> P tām s°. O calls him raṇadhavala  
throughout.

<sup>18</sup> HO om. v°. P om. pradoṣe. V for  
viḥ° . . . vidyate: avalokayan pradoṣe

i° i° paribhramati.

<sup>19</sup> V tasmīn eva kāle sā unmādinī tām  
rājānam dṛṣṭvā manasā cint°.

<sup>20</sup> PV jñātvā.

<sup>21</sup> P yadidānīm.

<sup>22</sup> V atyuccataram sth°.

<sup>23</sup> P tat. V om.

<sup>24</sup> P kruddhaḥ for kruddhvā. V °vedi-  
nam brāhmaṇam prati kruddhā.

<sup>25</sup> P om. tyāgas.

<sup>26</sup> O dhārakena.

<sup>27</sup> P samālokya.

<sup>28</sup> P °nalapīḍita.

<sup>29</sup> V om.

<sup>30</sup> P for bhūtosti, āste. V bhūtāḥ.

<sup>31</sup> V for sentence: iti cintayivā sa  
raṇadhavalasamīpaṁ gatvā tām sar-  
vavṛttāntam nivedayām āsa.

all the auspicious marks. On the day on which she was named, all who had come were struck with love when they saw her, unmarriedable though she was. Therefore she was given the name Unmādayantī (= bewitching).<sup>4</sup> When she had attained the full development of young womanhood and beauty, Ratnadatta went into the presence of king Yaśodhana and said: "Your majesty, my daughter Unmādayantī is possessed of the thirty-two auspicious marks and is fit only for you. So let your majesty take her."<sup>5</sup> Hearing that, the king joyfully sent a brahman who knew the points of female beauty to look at the woman who was said to possess these points. The brahman at the king's command went to Ratnadatta's house and when he saw that Unmādayantī possessed all the marks, charmed the three worlds, and was like a vidyādhari, he thought: "If I inform the king that this Unmādayantī possesses all the marks of beauty, then the king will cleave to this girl and abandon all his queens. He will also give up his care for the kingdom." Therefore he informed him that she lacked the auspicious marks. Hence the king did not marry her. Ratnadatta then gave her to the general Raṇadhavala.<sup>6</sup>

One day in the month of spring the king absented himself from the townsfolk and was playing about in the evening here and there. Then Unmādayantī thought thus in her mind: "This is king Yaśodhana who considered that I lacked the auspicious marks and did not marry me. So now I shall put on splendid ornaments and show myself to him." Then when she had climbed to a high place, the king saw her and smitten with love asked his attendant:<sup>7</sup> "Who is this woman?" He said: "Your majesty, this is that daughter of Ratnadatta's, Unmādayantī, who was married by general Raṇadhavala." Hearing these words the king was angry with the brahman who was a judge of female beauty and when he had managed with difficulty to get to his palace, he abandoned all food and continually pined for her alone.

The attendant then reflected: "The king, having seen Raṇadhavala's wife, seems to be burnt by the fires of love. I shall inform Raṇadhavala so that he may bring her and give her to him." Thinking this he told

<sup>4</sup> In the other versions she is called Unmādinī, which has the same meaning

<sup>5</sup> For the construction, see Intro. §8.

<sup>6</sup> = Dazzling white in battle. In the

other versions Baladhara. The MSS. of K. vary between Baladhara and Varadhara.

<sup>7</sup> On *dhāvaka*, see Intro. §8.

abravīt. tac chrutvā raṇadhavalah sahasā gatvā<sup>32</sup> rājānam abravīt: deva, tām unmādayantīm<sup>33</sup> tubhyam ahaṁ samarpayāmi. rājā tad-gatamanaso<sup>34</sup> 'pi lokadharmam vicintya brūte: sa<sup>35</sup> mitram yo nirā-mayet pāpāt sa evā 'mātyaḥ. tad bhavatā katham etan mayi bhaṇ-yate. raṇadhavalō<sup>36</sup> vadati: deva, yadi tām bhavān<sup>37</sup> na svīkaroti tadā 'haṁ yasmai kasmai cid dāsyāmi tām.<sup>38</sup> tathā 'pi rājā tām na nītavān. tasyā virahena rājā paralokam agāt. tato<sup>39</sup> raṇadhavalō 'pi hā<sup>40</sup> hā kṛtvā prāṇāns tatyāja. raṇadhavale<sup>41</sup> mṛta unmādayantī mṛtā.

vada rājan. yaśodhano<sup>42</sup> mahāsattvaḥ kiṁ vā raṇadhavala unmāda-yantī<sup>43</sup> ca. rājā vadati: śṛṇu re vetāla. sevakānām ayam eva dharmo yat prabhukārye prāṇāns tyajanti.<sup>44</sup> striyaś ca svabhāvataḥ pati-vartmagāḥ. kiṁ tu rājā yaśodhano mahāsattvo yatas tām āsādyā 'pi paralokam anucintya tatyāja. param prāṇāns ca tatyāja. nṛpatāv<sup>45</sup> iti vādini sa vetālaḥ śiṁśapāvṛkṣe punar lalāga.

iti caturdaśavetālakathāprabandhaḥ.<sup>46</sup>

### STORY 15<sup>1</sup>

atha punar ānīyamāno vetālaḥ kathām aparām kathayati:

deva, ratnāvatī<sup>2</sup> nāma nagarī purā 'sīt. tatra candraprabho<sup>3</sup> nāma rājā babhūva. tasya rājye devasvāmī nāma vipras tasthau. tasya

<sup>32</sup> P om.

<sup>33</sup> P for unm° . . . . samarp°: un°  
ānīya tubhyam dāsyāmi.

<sup>34</sup> PV °manā.

<sup>35</sup> P sa mitra yo nivārayet etc. V sa  
eva bandhur yo nivārayati pāp° . . . .  
'mātyaś ca. Remains of a proverbial  
stanza.

<sup>36</sup> P tato r°.

<sup>37</sup> P om.

<sup>38</sup> PV om.

<sup>39</sup> P tathā.

<sup>40</sup> PV for hā hā, hā hetī.

<sup>41</sup> P r° ca mṛtau u° m°. HOV ca after  
unm°.

<sup>42</sup> P kiṁ y°.

<sup>43</sup> P kiṁ u° ca. V athavā u°, om. ca.

<sup>44</sup> HOV tyajati.

<sup>45</sup> HO vet° punaḥ ś° punar l°. P iti  
vadati rājani vet° ś° punar l°. V as P  
with rājñi.

<sup>46</sup> P °daśo vet°.

<sup>1</sup> Not in W.

<sup>2</sup> V ratnavatī.

<sup>3</sup> P °prabhā.



Raṇadhavala. When he had heard that, Raṇadhavala came quickly and said to the king: "Your majesty, I will give Unmādayantī to you." The king, though his heart yearned for her, thought of the law of the world and said: "He is a friend who restrains one from sin, and he, and he only, is a minister. So how can you say this to me?" Raṇadhavala said: "Your majesty, if you do not accept her, I shall give her to anyone who comes along."<sup>8</sup> Even so the king did not take her. Because of his separation from her the king died. Then Raṇadhavala, lamenting: "Alas! alas!" also gave up the ghost. And when Raṇadhavala died, Unmādayantī also died.<sup>9</sup>

"Speak, king. Is Yaśodhana most noble or Raṇadhavala and Unmādayantī?" The king said: "Listen, goblin. This is the one rule for servants, that they give up life in the service of their master. And women by their nature follow the path of their husbands. But king Yaśodhana is most noble, for although he could obtain her, he had scruples regarding the other world and gave her up, and gave up his life to boot."<sup>10</sup> While the king was saying this, the goblin hung again on the śiṅśapā-tree.

So ends the fourteenth story of the goblin.

#### 15. HOW HARISVĀMIN AND HIS TEACHER LOST MAGIC POWER<sup>1</sup>

Then as the goblin was being carried along again, he told another story:

<sup>8</sup> In the other versions he says that he will put her in a temple as a prostitute. The king thereupon threatens to punish him if he does so.

<sup>9</sup> In S. she does not die.

<sup>10</sup> S. has a long attack on kings in general and K. a shorter one before they say that the king was noblest. S. and K. do not include the woman in the riddle.

<sup>1</sup> This version is highly unsatisfactory and differs widely in important details from the other versions. S. is in outline as follows: The young brahman was befriended by a Śaiva ascetic, who by the aid of magic summoned up a city and a beautiful girl, which vanished every morning. The brahman asked that the magic power be bestowed upon him. The ascetic warned him that when he was submerged in the

water, he would live a new life for twenty-four years from birth and would form family ties. Then when roused by the instructor, he must plunge into the fire which would be prepared in the world of illusion. When this had happened, the brahman thought with grief of the family which he had attained and plunged into the fire, which seemed cool. When he had emerged from the water, the ascetic realized that some mistake had been made, and found that the magic (Vidyā personified) no longer presented herself to him. In the solution the pupil failed because of his irresolution at the moment of entering the fire, and the ascetic because he had an unworthy pupil. K. is practically as S., but contains more detail as to the life under water and in particular says, as our version does, that the wife died

putro harisvāmī nāmā<sup>4</sup> 'bhavat. sa pituḥ sarvasvaṁ dyūtena vinaṣṭaṁ kṛtvā 'pi dyūtaṁ na tyajati. atha śāstikena<sup>5</sup> dhṛtvā nānāyatnenā 'pi kiṁ cin nā "sādyā danḍena tāḍito mūrchāṁ āsādyā patitaḥ. tataḥ śāstiko<sup>6</sup> bhayāj jale nimagnaṁ taṁ kṛtvā 'nupalakṣitaḥ svagrham agamat. sa harisvāmī jalaṁ prāpya katham<sup>7</sup> api prāptajīvano bhūtvā tatra snātvā dyūtaparityāgarthaṁ pratijñāṁ akarot. grhaṁ ca tatyāja. tadārabhya bhagavantam arcayitvā kṛtaphalamūlāhārah<sup>8</sup> kālaṁ nayamāna<sup>9</sup> āste. atha taṁ prapaṭaṁ bhagavān mahākālo 'bravīt: bho dvijaputra, prīto 'smi. tvāṁ ahaṁ sukhāṁ anubhāvayāmi. tac chrutvā vipreṇo 'ktam: bhagavān eva pramāṇam. mayā kiṁ vaktavyam.<sup>10</sup>

tato nidrākālenā 'sya mastake hasto nyastaḥ. tato harisvāmī nidrā-gato bhūtvā svapne divyanagaram āsādyā bhāvānuraktavidyādhari-śatena<sup>11</sup> nānāsukhaṁ anubhūya parāṁ prītim āsādyā prabuddho 'yaṁ svapnam<sup>12</sup> iva nītavān. pratidinam evaṁ yāti paśyati ca. tato 'yaṁ<sup>13</sup> harisvāmī nidrāgataḥ bhagavantam<sup>14</sup> abhyadhāt: bhagavan, yadi mayy anukampā vidyate tadā mantraṁ ekaṁ mahyaṁ dadātu<sup>15</sup> bhavān. mahākāleno<sup>16</sup> 'ktam: vatsa, nijaparavibhāgo yasya puruṣasya nā 'sti tasminn eva mantrasiddhir bhavati.<sup>17</sup> tathā 'pi dvijo nānāyatnam āca-rati. prabandhātīśayena<sup>18</sup> bhagavān<sup>19</sup> vadati: dvija, siprānadīm gatvā tubhyam ahaṁ mantraṁ dāsyāmi. tatas tasyā<sup>20</sup> jale nimajjyā 'gnau praveśam ācaryā 'gni-jalābhyāṁ samabhāge bhūte tava mantrasiddhir bhaviṣyati. iti mantraṁ adāt.

<sup>4</sup> P nāmānā.

<sup>5</sup> O śāntikena. P śāstikena.

<sup>6</sup> O śānt°. HOV °kena.

<sup>7</sup> HO om. k° api prāpta.

<sup>8</sup> P om. phala.

<sup>9</sup> P nayann.

<sup>10</sup> P kartavyam.

<sup>11</sup> HO tavānur°. V rūpanirjitat-  
bhuvanavidyādh°.

<sup>12</sup> P harisvāmī sv°.

<sup>13</sup> HO 'haṁ.

<sup>14</sup> HO nidrāgatavantar. P om. nidr°.

<sup>15</sup> P om.

<sup>16</sup> P tat śrutvā m°.

<sup>17</sup> P na bh°.

<sup>18</sup> P tataḥ p°. HO °śaye. V nirban-  
dhātīśayena.

<sup>19</sup> HO bhavān.

<sup>20</sup> P tathā.

Your majesty, there was formerly a city called Ratnāvati.<sup>2</sup> In it there lived a king named Candraprabha.<sup>3</sup> In his kingdom there was a brahman named Devasvāmin.<sup>4</sup> He had a son named Harisvāmin.<sup>5</sup> He, although he had squandered all his father's property by gambling, did not give up gambling. The keeper of the gambling-house<sup>6</sup> arrested him and since he got nothing from him even with numerous efforts, he beat him with a club, and Harisvāmin fainted and fell down. Then the keeper of the gambling-house because of fear threw him in some water and unseen by anyone went home. Harisvāmin, when he had fallen in the water, somehow managed to come to life again and when he had bathed there, he made a vow to abandon gambling, and he left home. Beginning from that time he spent his time worshipping Śiva,<sup>7</sup> with fruit and roots as his only food. The illustrious Śiva said to him then as he bowed himself before him: "Brahman's son, I am pleased. I shall cause you to enjoy happiness." Hearing that the brahman said: "The illustrious one alone decides. What can I say?"

Then while he was asleep a hand was placed on his head. Harisvāmin, having gone to sleep, came in a dream to a divine city and with hundreds of passionately devoted vidyādhariś he enjoyed manifold pleasures and attained the highest joy. When he awoke, he seemed to be living in a dream. Every day he went thus and saw this sight. Then Harisvāmin having gone to sleep addressed the illustrious god: "Oh god, if you have compassion upon me, give me a charm." Śiva said: "Son, only that man who feels no difference between himself and others can successfully perform a charm." Even so the brahman persisted in his request. Because he was persistent, Śiva said: "Brahman, going to the river Siprā I shall give you a charm. When you have plunged in the water of that river and have entered the fire and the fire and the water have shared equally in you, you will successfully perform the charm." So saying he gave him the charm.

of a snake-bite and was revived with half of her husband's life. Ś. is practically the same in the preliminaries. The charm has to be attained by entering the water and then a fire on the bank of the river. The brahman insisted upon visiting his family before he entered the fire, and the charm failed. The solution is as in S.

<sup>2</sup> = Possessing jewels. In S. and Ś. Ujjayinī.

<sup>3</sup> = Having the glory of the moon. In Ś. Mahāsena.

<sup>4</sup> = Whose lord is god. In Ś. Devaśarman.

<sup>5</sup> = Whose lord is Hari. In S. Candrasvāmin, in Ś. Guṇākara.

<sup>6</sup> The meaning of *sāstika* can only be guessed; see Intro. §8. The context demands something like "keeper of a gambling-house." For it S. has *sabhya*, while K. attributes the beating to gamblers. The incident is omitted in Ś.

<sup>7</sup> The god is called either Mahākāla or Bhagavat in the text.

atha prāptamantro harisvāmī sahasā nagaram ekam apaśyat. tatra<sup>21</sup> vidyādhārīm ekāṃ vivāhya tayā saha nānāsukham anubhavan kālam anaiṣīt. tasyām<sup>22</sup> bahavaḥ putrāḥ kanyās cā 'nenō 'tpāditāḥ. athai 'kadā sarpeṇa daṣṭā<sup>23</sup> sā paralokaṃ gatavati.<sup>24</sup> tatas tām śmaśāne nītvā harisvāmī vilapaṇs tiṣṭhati. etāvati samaye vidyādharas taṃ dvijaṃ śokena vilapantam avalokyā 'bravīt: dvija, yady eṣā na jīvati tadā 'syāḥ<sup>25</sup> śokena tavā 'pi jīvanam na drśyate. ataḥ svīyam ardhāyur asyai dātum svikuru. tadā vidyāprabhāvena vayam etāṃ jīvayāmaḥ. tathā<sup>26</sup> rūḍhānām vidyādharāṇām vacanam ākarṇya tathā svīkṛtam. atha tayā jīvitam.<sup>27</sup> tayā saha grham āgatya sukheṇa<sup>28</sup> tasthau. atha tena mantreṇa jalād utthāyā 'gnipraveśākṣamo<sup>29</sup> 'bhavat. atha punar gatvā tam<sup>30</sup> eva bhagavantam mantrasiddhyartham abhyarthayat. tadānīm mahākālo 'pi mantrasiddhihīno 'bhavat.

vadatu deva. katham mahākālo<sup>31</sup> mantrahīno 'bhavat. rājā vadati: śṛṇu re vetāla. śiṣyadoṣeṇa gurur api doṣavān. ataḥ<sup>32</sup> so 'pi mantra-hīno 'bhavat. iti nṛpater maunabhaṅgam kṛtvā vetālaḥ śiṣāpāvṛkṣe punar lalāga.

iti pañcadaśo<sup>33</sup> vetālakathāprabandhaḥ.

### STORY 16

atha punar āniyamāno vetālaḥ kathām aparām kathayati:

deva, karkatāpurānāmni<sup>1</sup> nagare sūryaprabho<sup>2</sup> nāma narapatir āsīt. tasya rājye dhanadatto nāma vaṇik prativasati. tena hiraṇyavatī-

<sup>21</sup> P *atha*.

<sup>22</sup> P *tasyā*.

<sup>23</sup> H *daṃṣṭrā*. O *daṃstrā*.

<sup>24</sup> P *gatā*.

<sup>25</sup> PV *tad asyāḥ*.

<sup>26</sup> O for *t° r°*, *rathārūḍh°*. V *tathā vidyādharasya vacanam ākarṇya hari-svāmīnā svīkṛtam. sā vidyādhārī ca mantraprabhāveṇa jīvītā. sa ca tayā saha grham etc.*

<sup>27</sup> P for *j° t°*, *jīvitayā*.

<sup>28</sup> P *om*.

<sup>29</sup> HO *°veśākṣ°*.

<sup>30</sup> HO *tvam*.

<sup>31</sup> P *°kālopi*.

<sup>32</sup> O *tataḥ*.

<sup>33</sup> PV *°daśa*.

<sup>1</sup> In W *karkolapura*.

<sup>2</sup> P *°prabhā*.

When he had received the charm, Harisvāmin immediately saw a city. There he married a vidyādhari and passed the time enjoying various pleasures with her. She bore to him many sons and daughters. Then one day she was bitten by a serpent and died. Harisvāmin took her to the cemetery and stood lamenting. At that time a vidyādhara saw the brahman lamenting because of his grief and said: "Brahman, if she does not live, through grief for her you also will not live. Therefore agree to give her half of your own life."<sup>8</sup> Then by the power of our magic we will bring her to life." When he had heard these words of the vidyādharas who were famed in this way (i.e. as possessors of magic), he so agreed. Then she was made to live. With her he went home and lived happily. As he rose from the water because of that charm, he was unable to enter the fire. So he went back and asked Śiva himself for the fulfilment of the charm. Then even Śiva was unable to perform the charm.

"Let your majesty speak."<sup>9</sup> Why was Śiva bereft of the charm?" The king said: "Listen, goblin. Because of a pupil's deficiency the teacher also becomes deficient. Therefore he also lost the charm." When the goblin had thus caused the king to break silence, he hung again on the śiṅśapā-tree.

So ends the fifteenth story of the goblin.

#### 16. HOW DHANAVATĪ'S SON HAD THREE FATHERS

Then as the goblin was being carried along again, he told another story:

Your majesty, in the city called Karkaṭapura<sup>1</sup> there was a king named Sūryaprabha.<sup>2</sup> In his kingdom lived a merchant named Dhana-

<sup>8</sup> It is possible that a different solution from the one actually given is intended in this version. It is said before that the fire and the water were to share equally in the brahman, and perhaps, though the text does not make it clear, it is meant that the entrance into the two elements symbolizes the giving of half the man's life to each. If so, his giving half (the remaining half) of his life for his wife would invalidate the magic symbolism and the value of the charm. This same solution would be

possible for K. also.

<sup>9</sup> For the construction, see Intro. §8.

<sup>1</sup> = Crab-city. In S. Vakrolaka, in Ś. Kaṅkola. In K. the MSS. read variously Kaṅkolaka, Vaṅkolaka, and Vaṅkāla. The second form may be Prakritic for Vakrolaka; Vaṅkāla is only a mistake. W has Karkolapura, for which Ś. has the Prakritic equivalent.

<sup>2</sup> = Brilliant as the sun. In Ś. Sundara.

nāmadheyāyām<sup>3</sup> patnyām dhanavatī nāma kanyo 'tpāditā. athai<sup>4</sup> 'kadā dhanadattasya sarvasvaṁ daivavaśād vinaṣṭam abhavat. abhāvato 'yaṁ dhanadatta ṛṇādi<sup>5</sup> kṛtvā paralokam agāt. atho 'ttamarṇenā 'sya patnī putrisametā tadānīm<sup>6</sup> baddhā. hiranyavatī manase 'ti cintitavatī: ahaṁ kimarthaṁ<sup>7</sup> baddhā nivasāmi. tad imām dhanavatīm ādāya patisuhṛttamasya<sup>8</sup> gr̥he tiṣṭhāmi. sa me snehāt pālanam ācarīṣyati.

iti duhitaram ādāya rātrau gacchantī vidyate. anantaram sūlasthi-tas<sup>9</sup> cauraḥ kanyām avalokyā 'bravīt: mātār, imām kanyām mahyaṁ dehi. bahutaradhanam iha vidyate. tan nayatu bhavatī. śrutvā<sup>10</sup> sā brūte: vatsa, sūlasthitasya<sup>11</sup> bhavato 'syāḥ<sup>12</sup> pāṇigrahaṇena kiṁ kartavyam. cauro<sup>13</sup> vadati: mātār, madīyadhanena bhadratarapurusa-sya bijakrayaṇam<sup>14</sup> ācarya tenai 'va puruṣeṇa samam imām<sup>15</sup> kṛḍayi-ṣyasi. tadutpannena kṣetrājaputreṇa<sup>16</sup> mama paralokasauhṛdyaṁ kar-tavyam. tac chrutvā hiranyavatī tena nirdiṣṭasuvārṇāny ādāya caurāya dhanavatīm<sup>17</sup> vivāhena dattavatī. vivāhaṁ kṛtvā cauraḥ sahasā paralokam agāt. hiranyavatī putrisametā tāmraliptikānivā-sinaḥ suhṛtkumārasya<sup>18</sup> gr̥haṁ gatavatī. tām<sup>19</sup> mitrapatnīm putrisa-metām avalokya vividhādareṇa samāśvāsya nītvā patnyām<sup>20</sup> samarpi-tavān. patyur nideśāt sā tām prasārakavithikāṁ nītvā krayavikrayār-thaṁ prasthāpitavatī. tayā niyuktā sā putrī<sup>21</sup> tatra sthitā.

ekadā prasāravīthisthitā<sup>22</sup> dhanavatīm dṛṣṭvā<sup>23</sup> somasvāmī nāma brāhmaṇaḥ kāmapiḍito 'bhavat. dhanavatī ca dvijaṁ<sup>24</sup> manoharam ālokyā madanavihvalā mātaram abravīt. hiranyavatī caurasya vaca-naṁ smṛtvā vividhādareṇa bijakrayapūrvakam<sup>25</sup> somasvāminam āniya kṛḍayām āsa. somasvāmī ca garbhaṁ dattvā paralokam agamat.

<sup>3</sup> P *hiranyavatīyām*.

<sup>4</sup> H *tathai*.

<sup>5</sup> V *ṛṇādīm*. P *ṛṇādikam*.

<sup>6</sup> P b° twice, om. *tadānīm*. V b° i°.

<sup>7</sup> PV *iha k°*.

<sup>8</sup> P *madīyapati°*. V *madīyapatipri-yasuhṛt°*.

<sup>9</sup> HV *sūnyasth°*. In W *sūlasth°* throughout.

<sup>10</sup> P *tat śr°*.

<sup>11</sup> HOV *sūnya°*.

<sup>12</sup> O 'sya.

<sup>13</sup> P *tataś c°*.

<sup>14</sup> PV *°krayam*. O *jībakra°*.

<sup>15</sup> HO *iyam ākṛḍayiṣyati*. P *kṛḍa-yiṣyati*.

<sup>16</sup> HO *kṣatraja°*.

<sup>17</sup> HO *°vatī*.

<sup>18</sup> HO *suhṛtaḥ kum°*. V *patisuhṛttamasya*.

<sup>19</sup> P om. this and next sentence.

<sup>20</sup> HO *patnīm*.

<sup>21</sup> P *saputrīkā*.

<sup>22</sup> P *prasārakav°*. V *prasāravīthi-kāsth°*.

<sup>23</sup> P *ālokyā*.

<sup>24</sup> P *tam dv°*.

<sup>25</sup> For *bīja°* . . . . *abhyadhāt* 4 lines down, HO *bījakrayā* (O *jībakra°*) *rā-jadvāri śihāsyasi ity* etc. V *bījakra-yārthaṁ brāhmaṇam anuruddhavatī. tatsaṁgamena ca dhanavatīyāḥ putraiko jātāḥ. tadā ca kātīyānī devī rājadvāri bālakasya rakṣārthaṁ hiranyavatīm ādiśya nṛpam abhyagāt*.



datta.<sup>3</sup> To him his wife, named Hiranyavatī,<sup>4</sup> bore a daughter called Dhanavatī.<sup>5</sup> Now once Dhanadatta, as fate willed it, lost all his property. In consequence of his having nothing, he fell into debt and other difficulties and finally died. His creditor then retained his wife with her daughter. Hiranyavatī reflected: "Why do I live in confinement? With Dhanavatī I shall live in the house of my husband's best friend. He through affection for me will protect me."<sup>6</sup>

Thinking this she took her daughter and was just going off at night, when straightway an impaled thief saw the daughter and said: "Mother, give this girl to me. A great treasure is here. Take it." She replied: "Son, what use is marriage with her to you who are impaled?" The thief said: "Mother, you shall purchase the seed of a nobler man with my treasure and let her sport in love with that same man. The son whom that duly appointed man begets will do me good offices in the other world." Hearing that Hiranyavatī took the gold that he pointed out and gave Dhanavatī to the thief in marriage. When the thief had married her, he died at once. Hiranyavatī went with her daughter to the house of a friendly young man who lived in Tāmraliptikā.<sup>7</sup> When he saw his friend's wife with her daughter, he consoled her with various marks of respect and took and entrusted her to his wife. At her husband's command she took her to the street of the traders' shops and sent her forth to buy and sell. The daughter stayed there under her orders.

One day a brahman called Somasvāmin<sup>8</sup> saw Dhanavatī in the street of the traders' shops and was smitten with love. And Dhanavatī, seeing the attractive brahman, was agitated with love and told her mother. Hiranyavatī, remembering the thief's words, with great respect brought Somasvāmin after purchasing his seed and allowed him to make love to Dhanavatī. Somasvāmin, when he had got her with

<sup>3</sup> = Wealth-given. In S. Dhanapāla, in K. Dhanadatta, who lived in Tāmraliptikā. His wife went later to Vakrolaka. In Ś. the merchant is Dhana-kṣaya, who had a daughter Dhanavatī, who married a merchant Gaurīdatta of the city of Alakā. She later returned to Kañkola.

<sup>4</sup> = Possessing gold.

<sup>5</sup> = Possessing wealth. In Ś. the daughter is Mohinī.

<sup>6</sup> In S. at the merchant's death (he had suffered no losses before) his wife was deprived of his property by his

relations, since the king did not protect her. In Ś. the incident is as in S., but the king backed the relations, as he did also in K.

<sup>7</sup> For the town see note 3. In S. there is no friend, but she buys a house and lives there. In Ś. she built a house.

<sup>8</sup> = Whose lord is Soma. In Ś. unnamed. In S. he is Manaḥsvāmin, the pupil of Viṣṇusvāmin, and requires the money to give to a harlot named Hañ-sāvalī. In K. he is Somasvāmin and his situation is much the same as in S.

etāvati bhagavatīyā hiraṇyavatīyai svapno dattaḥ: hiraṇyavatī, tava putrī putraṁ prasaviṣyati. taṁ guptena nītvā rājadvāri sthāsyasi. ity uktvā devī nṛpaṁ abhyadhāt: nṛpa, bhavān adya yaṁ<sup>26</sup> śīśuṁ prāpnoti tam evā "nīya putraṁ kariṣyati.<sup>27</sup> dhanavatīyāḥ putro jātaḥ. hiraṇyavatī<sup>28</sup> ca nijadeśād rājadvāri tathāvidhaṁ kṛtvā sthitavati. rājā prātaḥsamaye taṁ prāpya putraṁ kṛtvā mahiṣyai<sup>29</sup> samarpitavān.

athā 'yaṁ<sup>30</sup> dhanavatīputro<sup>31</sup> vardhamānaḥ sakalanītiśāstraśāstrābhyāsaṁ kurvāṇas<sup>32</sup> tiṣṭhati. atha rājā vṛddhaḥ paralokam agamat.<sup>33</sup> tatputro 'yaṁ iti kṛtvā sarvair amātyair avanīpatir ayaṁ kṛtaḥ. tenai 'kadā gayāyāṁ gatvā dattasya piṇḍasya grahaṇārthaṁ hastatrayam utthitam abhūt.<sup>34</sup> eko hastaś cauralakṣaṇānvitaḥ. aparohasto<sup>35</sup> vipralakṣaṇānvitaḥ. tṛtiyo 'vanīpaticihnānvitaḥ. tān avalokya kasmai piṇḍā deyaḥ iti saṁdehākulahṛdayaḥ kumāras<sup>36</sup> tasthau.

vadatu deva. cauravipranarendrāṇāṁ madhye kaś tasya pitā bhavati. rājā vadati: śṛṇu re vetāla. caura eva tasya pitā bhavati. nṛpatāv iti vādini vetālaḥ śiṁśapāvṛkṣe punar<sup>37</sup> lalāga.

iti ṣoḍaśavetālakathāprabandhaḥ.

#### STORY 17<sup>1</sup>

atha punar ānīyamāno vetālo 'parapraśnam akārṣīt:

deva, citrakūṭanāmnī<sup>2</sup> nagare candrāvaloko<sup>3</sup> nāma rājā babhūva. tasya mahādevī 'ndumatī<sup>4</sup> nāmā 'bhavat. tayā saha rājā sukhān anubhavaṁ tiṣṭhati. ekadā 'sau rājā dyūtena sarvasvaṁ vinaṣṭaṁ kṛtvā suduḥkhito hayaṁ āruhyā 'raṇyānāṁ praviśya<sup>5</sup> śrāntaḥ san manoharaṁ

<sup>26</sup> HO *adyāyam*.

<sup>27</sup> P °*atīti*.

<sup>28</sup> HO for sentence: *h° deśāt rāja-dvāri* (H *rājā dvāri*) *tathā kṛtaṁ vidhaṁ kṛtvā sth°*. V *h° ca devīnideśād r°* etc. as text.

<sup>29</sup> P *mahādevyāṁ*. V *patnyai*.

<sup>30</sup> OP *tathāyam*. V *athāsyā*.

<sup>31</sup> V *dhanavatīyāḥ putro*.

<sup>32</sup> V *kurvan*.

<sup>33</sup> O *agāt*.

<sup>34</sup> P om.

<sup>35</sup> P *dviṭīyo*, om. *hasto*.

<sup>36</sup> P om.

<sup>37</sup> PV om.

<sup>1</sup> In HO numbered 18, with no story numbered 17. In PWV 17.

<sup>2</sup> HO °*kūṭha°*.

<sup>3</sup> P *tantravaloko*.

<sup>4</sup> In W *īndrivaraprabhā*.

<sup>5</sup> P om.

child, died. At that time Devī<sup>9</sup> sent a dream to Hiraṇyavatī. "Hiraṇyavatī, your daughter will bear a son. You shall take him secretly and place him at the king's gate." When she had said this, the goddess said to the king: "King, the boy that you find today you shall take and make your son." Dhanavatī's son was born. And Hiraṇyavatī took him from her own place and put him in the way prescribed at the king's gate and waited. The king found him in the morning and made him his son<sup>10</sup> and entrusted him to his chief queen.

Then that son of Dhanavatī's as he grew up engaged continually in the study of all the science of statecraft and arms. The king grew old and died. All the ministers, thinking: "This is his son," made the boy king. When he had gone on one occasion to Gayā,<sup>11</sup> and had offered the oblation to the dead, three hands rose to receive it. One hand had the marks of a thief, another had the marks of a brahman, and the third had the signs of a king. Seeing them the youth stood in doubt, thinking: "To whom shall I give the offering?"

"Let your majesty speak.<sup>12</sup> Of the thief, the brahman, and the king which is his father?" The king said: "Listen, goblin. The thief and he alone is his father."<sup>13</sup> As the king was saying this, the goblin hung again on the śiśāpa-tree.

So ends the sixteenth story of the goblin.

#### 17. HOW THE BOY LAUGHED AS HE WAS BEING SACRIFICED<sup>1</sup>

Then as the goblin was being carried along again, he propounded another problem:

Your majesty, in the city called Citrakūṭa<sup>2</sup> there was a king named Candrāvaloka.<sup>3</sup> His chief queen was named Indumatī.<sup>4</sup> With her the king continually enjoyed pleasure. Once that king lost his property by gambling and because of his great grief he mounted his horse and en-

<sup>9</sup> In S. Śiva sends the dream, in Ś. an ascetic appears in the dream. In both versions a thousand gold pieces are left with the child at the king's gate.

<sup>10</sup> In S. the boy is named Candraprabha.

<sup>11</sup> At Gayā in Bihar the pious Hindu should perform *śrāddha* to his ancestors once during his lifetime.

<sup>12</sup> For the construction, see Intro. §8.

<sup>13</sup> In the other versions it is said explicitly that the brahman and the king were both paid for their services while

the thief was the girl's legal husband.

<sup>1</sup> In the other versions the principal difference is the making of a gold statue as a reward for any man who would give his son.

<sup>2</sup> = Wonderful peak.

<sup>3</sup> = Looking like the moon. In Ś. Rūpasena.

<sup>4</sup> = Full moon. In the other versions he has no wife, and in S. it is said that he was unable to find a suitable wife. This statement is omitted in K.

sarovaram avalokya tatra snātvā jalapānaṁ kṛtvā mṛṇālādikaṁ khāditvā sarasīre tiṣṭhati. ity eva kālē kiyaddṛṣṭim dattvā<sup>6</sup> munir āśramam apaśyat. tatra gatvā trailokyamohanīyākṛtīm<sup>7</sup> munikanyām ālokya kāmāpīḍito 'bhavat. munikanyā ca tasmā abhyutthānaṁ<sup>8</sup> cakāra. tato rājñā<sup>9</sup> 'dareṇa kanyā prṣṭā: bho varavarṇini, kimartham ekākiny arāṇye vasasi.<sup>10</sup> tasmān mām tvadadhīnājīvanam bhajasva. rājan,<sup>11</sup> tasmin kṣaṇe munir āśramam āgamiṣyati. tasmān mayā saha kathanenā 'lam.<sup>12</sup> sugupte<sup>13</sup> deva<sup>14</sup> tiṣṭhatu. paścāt tavā 'bhilaṣitam kartavyam. kanyāvacaṇād rājā 'nyatra gataḥ. kanyā tam rājānaṁ dhyāyanti vidyate. munir āgatya tam cintākulām<sup>15</sup> adhigamya papraccha. tataḥ sā namramukhībhūya<sup>16</sup> lajjitā 'pi nṛpatigamanam<sup>17</sup> kathayām āsa. tac chrutvā harṣitena muninā<sup>18</sup> rājānam āniya kanyā<sup>19</sup> dattā.

atha tam preyaśim ādāya munim praṇamya rājā svadeśam gatvā<sup>20</sup> "ste. atha rātrau vaṭavṛkṣatale yakṣaḥ kanyāśahitam rājānam avocat: tvam mayā 'dya khāditavyaḥ. rājā brūte: kas tvam. teno 'ktam: yakṣo 'ham. rājā "ha: tubhyam ahaṁ tatra<sup>21</sup> balim<sup>22</sup> dāsyāmi. mām muñca. yakṣeṇo 'ktam: madabhīpsitam balim dāsyasi.<sup>23</sup> rājā vadati: ājñāpayatu deva. yakṣeṇo 'ktam: kumārabalim dāsyasi.<sup>24</sup> rājā vadati: kena vidhinā balir deyaḥ. yakṣo vadati: svecchayā yadi kumāro maraṇam icchatī tasya caraṇau mātā dadhāti bhavatā yady ātmanā tasya śiraś chidyate tadai 'va hi<sup>25</sup> tuṣṭo bhavāmi. rājā tam eva svikṛtya svadeśam āgatyai 'vamvidham balim kutrā 'pi nā "sādyā cintito vidyate.

atha saptadivasopari kumāraikena pitā bhaṇitaḥ: pitāḥ, nṛpakalyāṇārthaṁ mām tvam balim dehi. tasya mātṛpitṛbhyām yatnasahasreṇā 'pi nivārīto 'pi brūte: yady evaṁ yuvābhyām na kartavyam tadā<sup>26</sup> mayā "tmaghātāṁ kṛtvā martavyam. rājāni mṛte sarvalokā nāśam gamiṣyanti. mayi mṛte kasya kiṁ bhaviṣyati. tasmād etāvad dhar-

<sup>6</sup> P kṛtvā. V om. kiyad, reads ni-kṣipyā for dattvā.

<sup>7</sup> HO "mohin°. P trailokyaloḥhanīyāk°. V "mohinīm kām cil.

<sup>8</sup> HO "tthāyam. V ātilhyam.

<sup>9</sup> HO rājā.

<sup>10</sup> O vasati.

<sup>11</sup> For sentence, P tayoktam rājann etasmin arāṇye munir āg°. V rājan etasmin eva kṣaṇe munir etc.

<sup>12</sup> P om. k° 'l°.

<sup>13</sup> HO svagupte. P guptena. V sam-vṛto bhūtvā.

<sup>14</sup> V om.

<sup>15</sup> HOV cintām.

<sup>16</sup> O "khābh°. P "khī sambhūya. V "khī bhūtvā.

<sup>17</sup> PV "pater āgam°.

<sup>18</sup> P tena m°.

<sup>19</sup> HO kanyām adāt. V kanyām abhyadāt.

<sup>20</sup> P gacchann āste. V om. rājā, reads svad° prati jagāma.

<sup>21</sup> P om. V atra.

<sup>22</sup> HO om.

<sup>23</sup> HO dāsyati.

<sup>24</sup> P me d°.

<sup>25</sup> P tadevāham.

<sup>26</sup> For passage through ācara 4 lines down, HO tadā mayā "tm° kṛtvā nijakalyāṇācaran. V tadāham ātmaghātī bhaviṣyāmi. P as text with "tmadhātāṁ for "tmaghātāṁ.

tered a great forest.<sup>5</sup> When he was tired, he saw a lake and after bathing there he drank water and ate lotus-fibres and food of that sort and rested on the bank of the lake. At that moment he looked a little way off and saw a sage's hermitage. Going there he saw the sage's daughter,<sup>6</sup> whose beauty fascinated the three worlds, and was smitten with love. And the sage's daughter rose up to do him honor. Then the king respectfully asked the girl: "Oh beautiful woman, why do you dwell alone in the forest? Take me whose life depends upon you." "Oh king, at this moment the sage will return to the hermitage. Therefore stop talking to me. But wait, your majesty, in a well hidden place.<sup>7</sup> Afterwards what you desire shall be done." At the girl's bidding the king went away. The girl remained pining for the king. The sage when he returned, finding her disturbed in mind, questioned her. She with downcast eyes, though she was embarrassed, yet told of the king's coming. When the sage had heard that, he was glad and summoned the king and gave him his daughter.

Then the king took his beloved and after doing reverence to the sage started to go to his own country. In the night a demon<sup>8</sup> said to the king who was with the girl at the foot of a banyan tree: "I shall eat you today." The king said: "Who are you?" He answered: "I am a demon." "Then I will give you an offering," said the king. "Let me go." The demon said: "You shall give me the offering that I desire." The king replied: "Let your honor command."<sup>9</sup> The demon said: "You shall give me a boy as an offering." The king asked: "In what way must the offering be made?" The demon replied: "If of his own free will a boy accepts death, his mother holds his feet, and you yourself cut off his head, then only shall I be appeased." When the king had won his consent and gone to his own country, he found such an offering nowhere and was puzzled.

After seven days a boy said to his father: "Father, give me as an offering for the king's good fortune." Although his mother and father attempted to dissuade him even with a thousand efforts, he said: "If you do not do this, then I shall die by my own hand. If the king dies, everyone will perish. If I die, what will happen to anyone? Where-

<sup>5</sup> In the other versions he went hunting and was separated from his retinue.

<sup>6</sup> In W and S. she is Indīvaraprabhā, in S. the daughter of Kaṇva. S. and Ś., but not K., say that the sage instructed the king in the irreligious nature of hunting and caused him to abandon the practice.

<sup>7</sup> For the construction, see Intro. §8.

<sup>8</sup> The *yakṣa* of this version is represented in the other versions by a *brahmarākṣasa*, who in S. is named Jvālāmukha. In S. the tree is not to be trespassed upon and the king is to be eaten for his unwitting fault. In Ś. the ogre wishes to eat the wife.

<sup>9</sup> For the construction, see Intro. §8.

maḥ katham tyājyaḥ. tato dharmam anucintya pitarau grhītvā rājani jñāpitam idam: deva, mām dattvā nijakalyāṇam ācara. tato rājā tām sarvān grhītvā yakṣasya sthānam<sup>27</sup> gatvā tena vidhinā kumārabalim dātum udyato bhūtvā brūte: deva,<sup>28</sup> nijarakṣārtham iṣṭadevatāsmaraṇam kuru. tac chrutvā kumāro hasati. trikālajñātvena<sup>29</sup> yakṣeṇā 'pi kumārasya hāsyam ākarṇyo 'ccair aṭṭāṭṭahāsam akāri. kumārabaliś ca na grhītaḥ.<sup>30</sup>

deva,<sup>31</sup> kumārayakṣayor hāsyakāraṇam vada. rājā vadati: śṛṇu re vetāla. kumāreṇa manase 'ti cintitam: mama mātāpitṛbhyām caraṇa-keśā<sup>32</sup> dhṛtāḥ.<sup>33</sup> ayaṁ rājā svayaṁ khadgam ādāya balim dātum udyato bhūtvā 'ste. tathā 'py evaṁ vadati: nijarakṣārtham<sup>34</sup> iṣṭadevatāsmaraṇam kuru. ity asya kumārasya hāsyalakṣaṇam. yakṣo 'pi tatkāraṇam avagamyā<sup>35</sup> 'cintayat: aho<sup>36</sup> kumāro 'yaṁ yogyo hasati: etāvati vipattikāle<sup>37</sup> ko me rakṣākṣamo bhaved iti hasitvā prīto<sup>38</sup> bhūtvā kumāraṁ paropakāriṇam svagrhaṁ prasthāpayām āsa. iti vādinī bhūpāle vetālaḥ<sup>39</sup> śiṁśapāvṛkṣe punar lalāga.

iti saptadaśavetālakathāprabandhaḥ.<sup>40</sup>

### STORY 18<sup>1</sup>

atha rājā vetālaṁ śākhāśākhāṁ bhrāmaṁ saṁkadarthyai 'kaśā-khāyāṁ vidhṛtya sthitaḥ. rājā prabandhenā 'netum akṣamo bhūtvā khadgena śākhāṁ ucchidya śākhāsametam vetālaṁ skandhe kṛtvā

<sup>27</sup> P yakṣasth°. V y° samīpaṁ.

<sup>28</sup> P deva kumāra nijakalyāṇara-kṣaṇārtham. V kumāra nijakalyāṇārtham, om. d°.

<sup>29</sup> PV °jñena.

<sup>30</sup> V agrāhi.

<sup>31</sup> P atha vetālo vadati d°.

<sup>32</sup> PV me c°.

<sup>33</sup> HO dhṛtā.

<sup>34</sup> P °kṣaṇārtham. V nijakalyā-nārtham.

<sup>35</sup> HO °gamya cint°.

<sup>36</sup> PV om.

<sup>37</sup> V vipattikāle.

<sup>38</sup> O om. p° bh°.

<sup>39</sup> HO om.

<sup>40</sup> HO ity aṣṭādaśavet°.

<sup>1</sup> In P and W only. W is much fuller but is unusable. I have given P's text without change. For the 5 lines of introduction cf. the introduction to story 25.



fore since duty requires just this, how can it be transgressed?" Then with his mind fixed on duty he took his parents and said to the king: "Your majesty, give me and bring about your own good fortune." The king then took them all and went to the demon's place and when he was starting in the prescribed way to make an offering of the boy, he said: "Godlike one, call upon your tutelary diety to protect you." Hearing that the boy laughed. The demon also, because of his knowledge of the past, present, and future, when he heard the boy's laugh, laughed very loudly. And he did not accept the offering of the boy.<sup>10</sup>

"Your majesty, tell me the cause of the laughter of the boy and the demon." The king said: "Listen, goblin. The boy reflected thus: 'My mother and father hold my feet and hair. This king himself has taken his sword and is prepared to give me as an offering. Nevertheless he says this: "Call upon your tutelary deity to save you."' That was the cause of the boy's laughter. The demon too, understanding the reason for it, thought: 'Ah! this boy laughs fittingly, thinking: "At such a time of misfortune who could protect me?"' Laughing for this reason and being pleased, he sent home the unselfish boy."<sup>11</sup> As the king was saying this, the goblin hung again on the śiṅśapā-tree.

So ends the seventeenth story of the goblin.

#### 18. HOW TWO LOVERS DIED FOR LOVE OF EACH OTHER<sup>1</sup>

Then the king, caring little for the goblin's continual motion from branch to branch, caught him on a single branch. The king, being unable to carry him off because of his firm grip, cut off the branch with

<sup>10</sup> In Ś. the boy was apparently accepted by the ogre. At least, nothing is said to the contrary. In none of the other versions does the demon laugh.

<sup>11</sup> In the other versions the demon does not laugh and no reason has to be given for his laughter. The boy laughs because the others show such attachment to the body and the saṃsāra.

<sup>1</sup> Because of its lacuna P's text is almost unusable for comparison with the other versions. These agree fairly well with one another. The outline of the story is as follows: Anaṅgamañjarī was married to a husband who went away on a journey. She fell in love with Kamalākara and attempted to commit suicide since union with her beloved seemed impossible. Her con-

fidante saved her and went to Kamalākara to arrange a meeting. When he arrived Anaṅgamañjarī died of excessive joy. He then also died because he was forever separated from her. The husband returning died of grief because of his loss of her. In S. all three were restored to life by Devī, who brought it about that the passion of the two lovers should vanish. In K. the vanishing of their passion is not mentioned. In the solution the husband is said to have been most in love, for he gave up his anger with his wife because of his deep love and died of grief for her. Our version seems at the end to have neglected the husband entirely, though W seems to agree with the other versions.

maunaparāyaṇo kṣāntiśīlasamīpaṁ gantum upacakrame. tathā 'pi vetālaḥ punar gurvākya-praśnam akārṣīt:

deva, vilāsavatī nāma nagary āsīt. tatra ratnadatto nāma vaṇik prativasati. tasyā 'naṅgamañjarī nāma sutā 'bhavat. tasyā vivāhārtham tāmraliptakānāmanagaryām ratnadatto manuṣyaṁ prasthāpitavān. atha tatpuranivāsinaṁ kamalākaranāmānaṁ dvijaputram avalokyā 'naṅgamañjarī kāmapiḍitā bhūtā. atha tasyāḥ parāṁ prītim utpādyā svagrhaṁ gantum udyato bhūte sati<sup>2</sup> . . . tasmin samaye sā tasya viraham asahanti prāṇaṁ mumoca. tām prāṇādhikāṁ tathāvidhāṁ vilokya kamalākaro 'pi bahuvīdhaṁ vilapya prāṇāṁs tatyāja. tato dayāvati devī tan mithunaṁ jīvayati sma.

vetālo vadati: vada rājan. tayoṛ madhye kasyā 'nurāgo mahān. rājā vadati: śṇu re vetāla. kamalākaraśyā 'nurāgo mahān. yataḥ strīmarāṇaṁ avalokyā 'tmanaḥ prāṇāṁs tatyāja. nṛpatāv iti vādini vetālaḥ śiṁśapāvṛkṣe punar lalāga.

ity aṣṭādaśavetālakathāprabandhaḥ.

#### STORY 19<sup>1</sup>

atha punar<sup>2</sup> āṇiyamāno vetālaḥ kathāṁ aparāṁ kathayati:

deva, dakṣiṇasyāṁ diśi brahmapurābhidheyaṁ<sup>3</sup> nagaraṁ purā 'sīt. tatra viṣṇusvāmī<sup>4</sup> nāma brāhmaṇaḥ pratyavātsīt.<sup>5</sup> so 'tīvadhanahīnaḥ. tasya catvāraḥ putrā babhūvuḥ. kiyatā<sup>6</sup> kālena viṣṇusvāmī<sup>7</sup> ca mṛtaḥ. te<sup>8</sup> catvāraḥ prāṇarakṣārthaṁ<sup>9</sup> mātulālayam agaman. mātulo 'pi<sup>10</sup> tān daridrān avalokya na sambhāvayām<sup>11</sup> āsa. tatas te martum udyā-

<sup>2</sup> At *bhūte sati* in P there is a serious lacuna.

<sup>1</sup> In V 18.

<sup>2</sup> P *rājñā p°*.

<sup>3</sup> HOV *b° nāma*. W calls the city *brahmasthala*.

<sup>4</sup> W calls him *brahmasvāmin*.

<sup>5</sup> HO *pratyavātsīt*. V *uvāsa*.

<sup>6</sup> P *atha k°*.

<sup>7</sup> PV *viṣṇusvāmīni mṛte*.

<sup>8</sup> P *om*.

<sup>9</sup> P *°rakṣaṇārthaṁ*.

<sup>10</sup> HO *hi*.

<sup>11</sup> HO *sambhāsayām*. PV *sambhāvayām*.

his sword and put the goblin, branch and all, on his shoulder. Then, determined to keep silent, he proceeded to go to Kṣāntiśīla. Nevertheless the goblin again propounded a riddle involving a difficult argument:

Your majesty, there was a city named Vilāsavati.<sup>2</sup> In it there lived a merchant called Ratnadatta.<sup>3</sup> He had a daughter named Anaṅgamañjarī.<sup>4</sup> Ratnadatta sent a man to the city called Tāmraliptikā<sup>5</sup> to arrange a marriage for her.<sup>6</sup> Then Anaṅgamañjarī saw a young brahman named Kamalākara<sup>7</sup> who lived in the city, and fell in love with him. And feeling the greatest love for her he started to go to his own house. . . . (Here a long lacuna as compared with the other versions. The words *bhūte sati* of the text in P are unintelligible.) . . . At that time she was unable to endure her separation from him and gave up the ghost. Kamalākara also, when he saw her, who was dearer than life to him, in this state, lamented loudly and died. Then Devī took pity and restored the couple to life.

The goblin said: "Speak, king. Of the two which was more in love?" The king said: "Listen, goblin. Kamalākara's love was greater, for seeing that the woman was dead he gave up his own life." As the king was saying this, the goblin hung again on the śiṅśapā-tree.

So ends the eighteenth story of the goblin.

#### 19. HOW FOUR BRAHMANS RESURRECTED A TIGER

Then as the goblin was being carried along again, he told another story:

Your majesty, in the south there was formerly a town named Brahmapura.<sup>1</sup> In it there lived a brahman called Viṣṇusvāmin.<sup>2</sup> He was exceedingly poor. He had four sons. After some time Viṣṇusvāmin died. The four sons to preserve their life went to the house of their maternal uncle. Their uncle, however, seeing that they were poor did

<sup>2</sup> = Full of wantonness. In the other versions Viśālā, as also in W.

<sup>3</sup> = Jewel-given. In the other versions Arthadatta.

<sup>4</sup> = Cluster of blossoms of love.

<sup>5</sup> I have tacitly corrected P's reading *tāmraliptakā*. In Ś. Alakā.

<sup>6</sup> In S. as in W the husband's name is Mañivarman, in Ś. Mañinābha. The MSS. of K. have Mañivarman or Mañidharman.

<sup>7</sup> = Mass of lotuses.

<sup>1</sup> = Brahma's city. In W Brahmasthala. In S. there was a city Pāṭaliputra, ruled over by Dharaṇivarāha. In his kingdom there was an *agrahāra* named Brahmasthala. K. mentions only Brahmasthala. In Ś. the city is Jayasthala, ruled over by Vīramardana.

<sup>2</sup> = Whose lord is Viṣṇu. W has Brahmasvāmin. In K. the MSS. read variously Yaśaṣvāmin, Devaśvāmin, and Viṣṇusvāmin.

maṁ cakruḥ. tataḥ ko 'pi sujanas tān maraṇān nivārya,<sup>12</sup> brāhmaṇa-kumārā yūyaṁ vidyābhyāsaṁ kuruta.<sup>13</sup> tadā sarvasukhaṁ bhaviṣyati 'ty<sup>14</sup> uvāca. tac chrutvā maraṇavidher<sup>15</sup> niṣkramya vidyāśikṣārthaṁ<sup>16</sup> gatavantaḥ. athai 'kadā vidyāṁ<sup>17</sup> jñātvā sarve militvā jijñāsāṁ<sup>18</sup> ārebhuḥ. agrajeno 'ktam: ahaṁ mṛtāsthisaṁcayanavidyāṁ jñāmi. apareṇo 'ktam: māṇsaṣoṇitasāṁcāraavidyāṁ<sup>19</sup> jñāmi. apareṇo<sup>20</sup> 'ktam: nakhakeśadantasāṁcayanavidyāṁ jñāmi.<sup>21</sup> caturtheno 'ktam: jīvayitum jñāmi.<sup>22</sup> vidyājijñāsācīkṛṣavo vyāghrāsthīni samāsādyā vyāghraṁ<sup>23</sup> jīvayanti<sup>24</sup> sma sarve.<sup>25</sup> tataḥ prāptajīvena vyāghreṇa catvāro bhakṣitāḥ.

vada rājan. teṣāṁ madhye ko vadhabhāgī bhavati. rājā vadati: śṛṇu re vetāla. jīvadātā<sup>26</sup> vadhi<sup>27</sup> bhaviṣyati.<sup>28</sup> nrpatāv iti vādini vetālaḥ śiṁśapāvṛkṣe punar lalāga.

ity ūnaviṁśativetālakathāprabandhaḥ.<sup>29</sup>

### STORY 20<sup>1</sup>

atha punar āṇiyamāno vetālaḥ kathāṁ<sup>2</sup> aparāṁ kathayati:

deva, kaliṅgaviṣaye yajñasthalaṁ<sup>3</sup> nāmadheyaṁ nagaram āsīt. tatra yajñasomanāmā brāhmaṇas tiṣṭhati. tasya brāhmaṇī somadattā. tasyāṁ anena brahmasvāmī nāma putra utpāditaḥ. sarvasāstratat-

<sup>12</sup> P *nirvartya*. V *nirvartyābravīt*.

<sup>13</sup> HOP *kurutha*.

<sup>14</sup> P om. *ity*. V om. *ity uvāca*.

<sup>15</sup> P *te m° n°*. HO *°vidhe niṣ°*. V *te maraṇavidhiṁ parityajya*.

<sup>16</sup> PV *vidyāsiddhyartham*.

<sup>17</sup> V for *v° jñ°*, *kṛtavidyās te*.

<sup>18</sup> PV *anyonyam jñ°*.

<sup>19</sup> PV *ahaṁ m°*. V om. *māṇsa*.

<sup>20</sup> PV *trītyeṇo*.

<sup>21</sup> P *ahaṁ j°*.

<sup>22</sup> P *°mīti*.

<sup>23</sup> P om.

<sup>24</sup> V for *j° sma*, *jīvayām āsuḥ*.

<sup>25</sup> P before *vyāghrāsthīni*.

<sup>26</sup> PV *jīvanadātā*.

<sup>27</sup> V *vadhabhāgī*.

<sup>28</sup> PV *bhavati*.

<sup>29</sup> V *aṣṭādaśavet°*.

<sup>1</sup> In V 19.

<sup>2</sup> P for *k° a° k°*, *praśnam akārṣīt*.

<sup>3</sup> P *°sthala°*.

not receive them. Therefore they determined to die. Then a kind man prevented them from dying and said: "You young brahmans should study magic. Then all happiness will be yours."<sup>3</sup> Hearing that they gave up the idea of death and went to learn magic. One day, when they had learned magic, they all met and began a test. The eldest said: "I know the magic art of gathering together the bones of a dead body." Another said: "I know the magic art of assembling flesh and blood." Another said: "I know the magic art of gathering nails, hair, and teeth." The fourth said: "I know how to restore life." Desiring to put their magic to the proof they came upon a tiger's bones and all working together brought him to life.<sup>4</sup> When the tiger had come to life, he ate the four of them.

"Speak, king. Which of them is responsible for their death?" The king said: "Listen, goblin. The one who gave life must be the slayer."<sup>5</sup> As the king was saying this, the goblin hung again on the śiṅśapā-tree.

So ends the nineteenth story of the goblin.

## 20. HOW AN ASCETIC ENTERED INTO A DEAD BOY'S BODY<sup>1</sup>

Then as the goblin was being carried along again, he told another story:

Your majesty, in the land of Kaliṅga there was a city named Yajña-sthala.<sup>2</sup> There dwelt a brahman called Yajñasoma.<sup>3</sup> His wife was Somadattā.<sup>4</sup> She bore to him a son named Brahmasvāmin.<sup>5</sup> Though

<sup>3</sup> In Ś. the sons were respectively a gambler, a wench, an adulterer, and an atheist. Their father preached to them and they went off to gain *vidyā*, knowledge of magic. In S. one son attempted to commit suicide after their relations had treated them as in our version, and he was rescued by a compassionate man who advised the study of magic.

<sup>4</sup> In the other versions the animal is a lion.

<sup>5</sup> In S. the first three were guiltless because they did not know what the animal was until the third one had finished his operations upon it. K. gives no reason.

<sup>1</sup> S. has more detail in its account of the lamentations at the boy's death.

Ś. says nothing about the antecedents of the boy, and inserts nine verses in which the ascetic preaches to his family before he abandons the world for an ascetic's life. In S. the ascetic is called Vāmadeva, as also in the MSS. of K.

<sup>2</sup> = Sacrifice-place. In S. the city was named Śobhāvati (not mentioned in K.) and in it there was an *agrahāra* which was called Y°. In Ś. the city is Viśvapura.

<sup>3</sup> = Sacrifice-soma. Ś. omits.

<sup>4</sup> = Soma-given. In S. unnamed, in Ś. omitted. K. names her as our version does.

<sup>5</sup> = Whose lord is Brahma. In S. Devasoma, in K. Devasmāmin, in Ś. omitted.

tvajño<sup>4</sup> 'pi daivavaśāt<sup>5</sup> pañcatvam agamat. tatas tatpitarau bahuviham vilapantau bandhujanasa hitau tam ādāya śmaśāne satkāraṁ ratham ājagmatuḥ. ity eva kāle śmaśānavāsī yogī taṁ śarīraṁ<sup>6</sup> dvijakumāraṁ sarvaśāstravettāraṁ manoharam ayuktakāle maraṇam ālokyā karuṇasvareṇo 'ccaiḥ kranditavān paramakautukena nartitavānś ca. sahaso<sup>7</sup> 'tthāya yogena jirṇaśarīraṁ parityajya mṛtasya dvijakumārasya śarīraṁ praviveśa. kumāraḥ suptotthitabhūtaḥ.<sup>8</sup> tatpitarau parāṁ prītim āśaditavantau. sarve bandhuvargā harṣitā babhūvuḥ. brahmasvāmī prāptajīvanāḥ sarvabhogaṁ parityajya yogaṁ dhyāyānś tasthau.

śmaśānavāsī yogī katham cakranda katham vā nanarta. tatkāraṇam vadatu deva. rājā vadati: śṛṇu re vetāla. cira-kālam upārjitam śarīraṁ tyaktavyam iti cakranda. jirṇaśarīraṁ vihāya sarvagunādhāraṁ dvijaśarīraṁ prāptavyam iti kṛtvā<sup>9</sup> nanarta. nṛpatāy<sup>10</sup> iti vādinī vetālaḥ śiṁśapāvṛkṣe punar lalāga.

iti viṁśativetālakathāprabandhaḥ.<sup>11</sup>

### STORY 21<sup>1</sup>

atha rājñā punar ānīyamāno vetālaḥ kathāṁ aparāṁ kathayati:

deva, dakṣiṇasyāṁ diśi vikramabāhur nāma rājā babhūva. tasya rājye puṣkarāvati<sup>2</sup> nāma nagarī sthitā. tatra jitakuberavibhavo vaṇīṅ<sup>3</sup>

<sup>4</sup> P sa sarvaśāstratattvajña, om. api.  
V sa ca sarv° bhūtvā.

<sup>5</sup> P upadaivavaśāt.

<sup>6</sup> P sudhīraṁ dv° sarv° manoharakalevaram āl°. V dvijakumāraśarīraṁ sarv° manoharakalevaram āl°.

<sup>7</sup> P sa saḥ°.

<sup>8</sup> P 'thito bhūtaḥ. V kumāre suptotthite.

<sup>9</sup> PV om.

<sup>10</sup> HOV om. sentence.

<sup>11</sup> V ūnaviṁśativet°.

<sup>1</sup> In V 20.

<sup>2</sup> HOPV puṣpavati. W puṣkarāvati. Cf. p. 122, line 6 from end.

<sup>3</sup> HO vaṇika. P vaṇik prativasatī nidh° etc. V vaṇik.



he understood the truth of all sciences, through the power of fate he died. His parents, lamenting much, with their kinsfolk took him and went to the cemetery to perform the last rites. At that time an ascetic dwelling in the cemetery saw that the body was that of a brahman's son skilled in all the sciences and handsome, who had met an unseasonable death. He lamented aloud in a mournful voice and then danced with the greatest gaiety. Immediately he arose and by magic abandoned his old body and entered the body of the dead brahman youth. The boy was as if he had arisen from sleep. His parents felt great joy. The whole party of kinsfolk rejoiced. Brahmasvāmin, when he had regained life, abandoned all pleasures and continually practised mental abstraction.

"Why did the ascetic dwelling in the cemetery lament and why did he dance? Let your majesty tell me the cause of those actions."<sup>6</sup> The king said: "Listen, goblin. He lamented, thinking: 'I shall abandon a body that I acquired long ago.' He danced, thinking: 'Abandoning my old body I shall acquire a brahman's body which is a vessel of all good qualities.'"<sup>7</sup> As the king was saying this, the goblin hung again on the śiṅśapā-tree.

So ends the twentieth story of the goblin.

## 21. HOW THE FOUR BROTHERS FARED WITH THE HARLOT<sup>1</sup>

Then as the goblin was being carried along again by the king, he told another story:

Your majesty, in the south there was a king named Vikramabāhu.<sup>2</sup> In his kingdom there was a town called Puṣkarāvātī.<sup>3</sup> In it there lived

<sup>6</sup> For the construction, see Intro. §8.

<sup>7</sup> In S. he danced because he was about to acquire greater magic power in his new body. In Ś. he laughed instead of dancing, because he was getting a youthful body.

<sup>1</sup> This story is not in the other versions, except the Newārī version. The two main themes appear elsewhere. That of the brothers who possess different accomplishments is seen in stories 5 and 19, and with variations in stories 2, 6, 9, and 11. The other theme is a combination of two well-known motifs, viz. the determination of one's fate in the next existence by the last thing seen in this, for which see Edgerton, "The Hour of Death," in *Annals of the Bhan-*

*darkar Institute*, vol. 8 (1927), part 3, pp. 219-249, especially pp. 226-228; and the rebirths of a pair of souls united to each other by love (or hatred) in a succession of parallel existences, which Bloomfield illustrated in *The Life and Stories of the Jaina Savior Pārṣvanātha* (Baltimore, 1919), pp. 13-15. I have shown in §4 of the Intro. that W's proper names represent more nearly than those of the other MSS. the names that were in the original Jambhala-datta text.

<sup>2</sup> = Arm of valor. The variant reading, Virabāhu = strong-armed.

<sup>3</sup> = Abounding in lotuses. The variant Puṣpavatī = abounding in flowers.

nidhipatidatto<sup>4</sup> nāma sārthavāhas<sup>5</sup> tasthau. tasya kāmāsenā<sup>6</sup> vāsava-dattā kṣamāvati campāvati catasrah<sup>7</sup> patnyo babhūvuḥ. tāsu tena ratnadattamaṇidattakumāradattakanakadattā<sup>8</sup> catvārah putrā utpāditāḥ. tatra ratnadattena gandharvaśāstram<sup>9</sup> abhyastam. tatsamo nṛtyagītādibhir<sup>10</sup> mahīmaṇḍale ko 'pi na bhūtaḥ. maṇidattena 'stravidyā 'bhyastā. tatsamo 'stravin<sup>11</sup> mahīmaṇḍale ko 'pi nā 'sti. kumāradattena nānāśāstrakathā 'bhyastā. tatsamo dhīmān mahīmaṇḍale ko 'pi nā 'sti. kanakadattena nānāntīśikṣā 'bhyastā. tatsamo nītimān nā 'sti.<sup>12</sup> te catvārah sarvagunānvitā devasaundaryanirjitamanmathāḥ kāmīnījanamanohārīṇaḥ viśvavikhyātapauruṣāḥ sapatnikāḥ sakala-sukham anubhavantas tasthuḥ.<sup>13</sup>

kiyati kāle teṣāṃ pitā lokāntaram agamat. atha vidhivaśāt te<sup>14</sup> catvāra ekātmakā ātmastrikalahāt prthaktvam anvabhavan. prītyā sarvāṇi koṭīsamkhyadhanāni<sup>15</sup> vibhaktāni. kim tu divyaratnatrayaṃ sāmānyena<sup>16</sup> sthitam. nidhipatidattena pūrvam<sup>17</sup> ājñā vihitā: yadi caturṇāṃ prthaktvam<sup>18</sup> syāt tadā matsakhā vikramabāhur idam ratnatrayaṃ yasmai dadāti sa eva prāpsyati. iti pitur vacanaṃ smṛtvā rājñāḥ sthāne catvāro<sup>19</sup> jagmuḥ. rājā ca<sup>20</sup> bandhuputrān dṛṣtvā tām uvāca: bho bandhuputrāḥ, kimartham atrā<sup>21</sup> 'gamanam. iti prṣṭās te pitur vacanaṃ jñāpayām<sup>22</sup> āsuh. rājā ratnatrayam ālokyā vismito bhūtvē 'dam acintayat: divyaratnatrayam adbhutaṃ<sup>23</sup> bandhuputrāṇāṃ madhye yo matimān tasmai dātavyam. tato<sup>24</sup> 'miśaṃ bhājanatā parīkṣyatām. iti<sup>25</sup> kṛtvā tām uvāca: bho suhrtputrāḥ, mayā<sup>26</sup> yatra ratnatraya-paricchedaḥ kriyate na<sup>27</sup> kim tu bhavadbhiḥ sthātavyam. tac chrutvā te vadanti.<sup>28</sup> yad ājñāpayatu deva tenai 'vā 'smābhiḥ sthāta-

<sup>4</sup> HOPV *nidhipatir*. W *nidhidatta*. Cf. line 4 in next paragraph.

<sup>5</sup> HO °vāhus.

<sup>6</sup> W *kāmāsenā vasantāsenā vāsavadattā kusumāvatī*.

<sup>7</sup> P *nāma c°*.

<sup>8</sup> P °*dattanāmānāś*. W has *suvarṇadatta* for *kumāradatta*.

<sup>9</sup> PV *gāndh°*.

<sup>10</sup> HO *nṛtyagītādibhir*. P *mahīmaṇḍale nṛtyagītādibhiḥ ko 'pi na vidyate*. V *nṛtyagītābhijñā mahī° kopi nā 'bhūt*.

<sup>11</sup> O om. through *tatsamo* in next line.

<sup>12</sup> P °*ste*. V °*sū*.

<sup>13</sup> HO *anubhavanbhavantasthaḥ*.

<sup>14</sup> HO *te catvārah e° ā° teṣāṃ prth° anvabhavaḥ*. P *te c° ekātmastrikalahāt prth° gatāḥ*. V *taś caturbhiḥ ātmast° prthakatvam anubhavadbhiḥ*.

<sup>15</sup> P °*khyāni dhanāni*.

<sup>16</sup> P *sābhyaena*.

<sup>17</sup> P *pūrvam rājñi avihitam pūrvair ā° v°*. V *purā rājābhikītaḥ*.

<sup>18</sup> P *yuṣmākaṃ prth° na syāt*.

<sup>19</sup> PV *te c°*.

<sup>20</sup> P om.

<sup>21</sup> PV *atrāgatāḥ stha prṣṭās* etc.

<sup>22</sup> PV *rājñe jñ°*. H has *smṛtvā* erased before *jñ°*.

<sup>23</sup> P *idam a°*.

<sup>24</sup> HO *tato 'ham amī° bh° parīkṣatām*. P *aham amī° bhājanatām jānāmi*. V om. sentence.

<sup>25</sup> V om. sentence.

<sup>26</sup> O for *m° y°*, *yamāyatra*. P *mayātra*. V *mayā atra*.

<sup>27</sup> P for *na . . . sth°*, *tatra bh° na sth°*. V om. *kim tu*.

<sup>28</sup> P *sarve v°*.

a merchant whose wealth was superior to that of the god of wealth, a caravan trader named Nidhipatidatta.<sup>4</sup> He had four wives, Kāmasenā, Vāsavadattā, Kṣamāvati, and Campāvati.<sup>5</sup> They bore to him four sons, Ratnadatta, Maṇidatta, Kumāradatta, and Kanakadatta.<sup>6</sup> Then Ratnadatta learned music. No one in the world was his equal in dancing, singing, and the allied arts. Maṇidatta learned military science. No marksman in the world was his equal. Kumāradatta learned the account of all the sciences.<sup>7</sup> No learned man in the world was his equal. Kanakadatta learned all the wisdom of political science. There was no one so learned in that science as he. These four, who were endowed with all good qualities, who surpassed the god of love by their divine beauty, who stole the hearts of all loving women, whose manly virtues were famed among all men, continually enjoyed all happiness with their wives.

After some time their father died. Then, as fate willed it, those four, though they were of one mind, separated because of the mutual quarrelling of their wives. All their wealth amounting to a crore was divided amicably. But three divine jewels remained in common. Nidhipatidatta had formerly given this command: "If you four should separate, then the one to whom my friend Vikramabāhu gives these three gems shall receive them, and no other." Remembering these words of their father's the four went to the king. And the king seeing his friend's sons said to them: "Oh sons of my friend, why have you come here?" When they were asked this, they informed him of their father's words. The king when he saw the three jewels was astonished and thought: "The three marvelous divine jewels I shall give to that one of my friend's sons who is most clever. Therefore their excellence must be tested." Thinking that he said to them: "Oh sons of my friend, you are not at all bound to abide by the decision that I make about the three jewels." They replied: "We shall abide by whatever

<sup>4</sup> = Given by the lord of wealth. The variant Nidhipati = lord of wealth, is not so plausible as a man's name.

<sup>5</sup> = Love-army, given by Indra, patient, and abounding in campa-flowers respectively.

<sup>6</sup> = Jewel-given, pearl-given, given by the god of war, and gold-given respectively.

<sup>7</sup> The Newārī version says that the third brother was learned in the *kāmaśāstra*. No account is given of his trial; he is dismissed with the mere statement of failure. The lack of certainty about his attainments and the meagreness of the account of his attempt in all the sources make him look suspiciously like a secondary addition to the story.

vyam iti. etāvanto vā prāṇāḥ kasya santi yo devavacanalaṅghanam<sup>29</sup> kariṣyati. rājā vadati: etāni ratnāni sāmānyenā 'tra santu. kusumapurānagare rūpavatīnāmadheyā<sup>30</sup> trailokyamohanīyākṛti<sup>31</sup> veśyā vidyate. sā lakṣam ekaṁ ādāyai 'karātrikrīdām<sup>32</sup> puruṣeṇa saha karoti. yadi lakṣasahasraṁ prāpnoti tathā 'pi nā 'paradinam ramate. tayā veśyayā saha yo dvirātrikrīdām<sup>33</sup> kartum śaknoti tasyai 'tāni ratnāni bhavanti. tac chrutvā tair uktam: deva, kenā 'grato gantavyam. tam ājñāpayatu.<sup>34</sup> rājā vadati: jyeṣṭhānukrameṇa gamanam anubhavati.

tato ratnadatto 'nekakarituragamaṇimānikyabahuvidhasāmagrīm suvarṇaratnāni ghṛtvā<sup>35</sup> purāṇdarakalpaḥ kusumapuram gatvā<sup>36</sup> nṛtyagītavādyādibhir<sup>37</sup> mahārambham akarot. lakṣasamkhyasāmagrīm dattvā vicakṣaṇapuruṣam ekaṁ rūpavatyāḥ paricayārtham prasthāpayām āsa. tataḥ sā<sup>38</sup> sasāmagrikaṁ tam ālokyā vismitā cintitavati:<sup>39</sup> aho, etāvad utsukatā<sup>40</sup> kasyā 'pi na dṛṣṭā. tad avagrhya vacanāmṛtena<sup>41</sup> samāśvāsayām āsa. prāptaprasāmo<sup>42</sup> vicakṣaṇas tām abravīt: rūpavati,<sup>43</sup> kāmadevakalpena puruṣeṇa<sup>44</sup> sahā<sup>45</sup> 'dhibhavadā<sup>46</sup> ratnadattena krīdatu bhavati. rūpavati vadati: dhanyā 'haṁ yatas tasyā 'nurāgo mayi bhūtaḥ. tad bhavān tam ādāya śīghram samāgacchatu.<sup>47</sup> tasya mahāpuruṣasya krīdayogyā bhavāmi. tadā lakṣam ekaṁ dattvā mayā saha krīdayiṣyati. ity uktvā tayā prasthāpitāḥ.<sup>48</sup> sa rūpavatyā vacanam ratnadattāya kathayām āsa.

tato harṣito ratnadatto rātrau rūpavatyāḥ samīpaṁ jagāma. tayā saha viśeṣakrīdām ācarya dvitīyadinam<sup>49</sup> krīdārtham nijaguptaprakāṣanam<sup>50</sup> kṛtam. ratnadattasya yaṁ nṛtyagītādikaṁ draṣṭum śrotum devagandharvakinnarā api pṛthivyām avataranti tac chrutvā sā rūpavati krāndati. tadā ratnadatto vadati: prāṇādihike, katham akāraṇam rodiṣi. iti pṛṣṭā brūte: prāṇeśvara, bhavadā puruṣavareṇa saha mama krīdā 'paradivase na bhaviṣyati 'ti rodimi. teno 'ktam: katham etat. veśyā brūte: lakṣam ekaṁ ghṛtvai 'karātrikrīdām<sup>51</sup> aham ācarāmi. kumāreṇo 'ktam: apararātrau<sup>52</sup> krīdārtham aham lakṣatrayam

<sup>29</sup> HO °vacanam laṅgh°.

<sup>30</sup> P om. dheyā. W calls her mālātī.

<sup>31</sup> HOV °mohinīyā°.

<sup>32</sup> P °rātrakrīdām. V ekarātre pur° saha krīdām.

<sup>33</sup> P °rātrā°.

<sup>34</sup> P ājñ° deva.

<sup>35</sup> V ca g°.

<sup>36</sup> HO ghṛtvā. V prāpya.

<sup>37</sup> P °gītadānādi°.

<sup>38</sup> PV om.

<sup>39</sup> V veśyā c°.

<sup>40</sup> HO utsavatā.

<sup>41</sup> HO °mṛte.

<sup>42</sup> PV tataḥ prāptaprasārayo.

<sup>43</sup> HO °vatī.

<sup>44</sup> P puruṣavareṇa.

<sup>45</sup> V for sahā . . . bhavati, ratnadattena saha krīdatu.

<sup>46</sup> P °paribhavadā.

<sup>47</sup> P āgacch°.

<sup>48</sup> P prasthitaḥ.

<sup>49</sup> P °dina. V °dine.

<sup>50</sup> V for n° kṛt°, svābhīprāyam jagāda.

<sup>51</sup> P °rātram kr°. V °rātrau kr°.

<sup>52</sup> P °rātra. V °rātre.

your majesty orders.<sup>8</sup> Who has even so much strength as to transgress your majesty's words?" The king said: "Let these jewels remain here in common. In the city of Kusumapura<sup>9</sup> there is a harlot named Rūpavatī,<sup>10</sup> whose appearance bewitches the three worlds. She for a lac consorts with a man for one night. If she receives a thousand lacs, yet she does not love him a second day. These jewels belong to him who is able to consort with that harlot for two nights." Hearing that they said: "Who must go first? Let your majesty command." The king replied: "You must go following the order of seniority."

Then Ratnadatta took a great array of goods including many elephants, horses, pearls, and rubies, and gold and jewels, and resembling Indra he went to Kusumapura and entered upon the great undertaking by means of dancing, singing, the playing of musical instruments, and other manifestations of his art. He gave a clever man goods amounting to a lac and sent him to investigate Rūpavatī. When she saw that man with all the goods, she was astonished and thought: "Ah! to such a degree has eagerness not been seen in any man." When she had perceived that, she refreshed him with the nectar of her words. The clever man when he had been put at ease said to her: "Rūpavatī, have intercourse with a man like the god of love, the lordly Ratnadatta." Rūpavatī said: "I am fortunate since his affection has settled upon me. So bring him and come quickly. I am fit to sport with that great man. When he has given a lac, he shall sport with me." Saying this she sent him off. He told Ratnadatta Rūpavatī's words.

Then joyfully Ratnadatta went to Rūpavatī at night. When he had sported with her in manifold ways, in order that he might have intercourse with her a second day, he disclosed his secret arts. When Rūpavatī had witnessed Ratnadatta's dancing, singing, and other arts, which even the gods, the gandharvas, and the kimnaras<sup>11</sup> descended to earth to see and hear, she lamented. Then Ratnadatta said: "Oh you who are dearer than life, why do you weep for no reason?" She answered: "Lord of my life, I weep because I shall not sport with you, the best of men, on another day." He said: "Why is that?" The harlot replied: "When I have received a lac, I sport for one night." The young man said: "I will give three lacs to sport a second night."

<sup>8</sup> For the construction, see Intro. §8.

<sup>9</sup> = Flower city.

<sup>10</sup> = Possessing beauty.

<sup>11</sup> The gandharvas serve as musicians at Indra's court; the kimnaras are attached to Kubera.

dāsyāmi. veśyā brūte: lakṣasahasreṇā 'pi dvitīyārātrikrīdām<sup>53</sup> ahaṁ na karomi. mamai 'śā pratijñā<sup>54</sup> vidyate. nānāyatnenā 'yaṁ nirasto ratnadattaḥ suduḥkhito bhūtvā mūrchita iva nirjagāma.<sup>55</sup> tatra gatvā vikramabāhunrpatiṁ jñāpayām āsa: deva, kaś<sup>56</sup> tayā saha dvitīyārātrikrīdāśūro<sup>57</sup> bhaviṣyati.<sup>58</sup>

atha maṇidatto bahumaṇiratnavibhavasahitaḥ<sup>59</sup> kusumapuram gatvā tatpuranrpter darśanam akarot. rājñā ca tasya<sup>60</sup> darśanam<sup>61</sup> adhi-gamya bahutarajivanam<sup>62</sup> dattvā sthāpitaḥ.<sup>63</sup> atha vipakṣanrpatir eka<sup>64</sup> imam<sup>65</sup> kusumapurādhipatiṁ jetum āgatyā samastasainyakarituragam<sup>66</sup> jītvā rājānam api jetum āyāti. tadānīm anena maṇidattena pratijñātām: deva, vipakṣanrpatir ayaṁ saṁgrāme jītvā mayā 'neta-vyah. iti pratijñāya<sup>67</sup> gatvā taṁ vijitya nrpater agrato dattavān.<sup>68</sup> tadārabhya tatsamaḥ kartā kusumapure ko 'pi<sup>69</sup> nā 'bhūt. atha nānā-pauruṣam<sup>70</sup> prakāśya tayā veśyayā<sup>71</sup> kandarpakrīdām akarot. etā-vatā<sup>72</sup> pauruṣeṇā 'pi dvirātrikrīdākṣamo<sup>73</sup> nā 'bhūt.<sup>74</sup> tadā suduḥkhito bhūtvā vṛttāntaṁ vikramabāhum jñāpayām āsa.

atha<sup>75</sup> kumāradatto 'pi tatra gatvā tayā saha krīdām ācarya dvitīya-rātrikrīdārtham<sup>76</sup> mahāratnatrayalobhakathām apy akathayat. tathā 'pi tayā nirastaḥ svadeśam āgatyā rājani jñāpayām āsa.

atha kanakadatto 'pi manasā 'cintayat: parākramavanto<sup>77</sup> 'tisun-darā nirāśvāsā<sup>78</sup> bhūtāḥ. taṁ mayā gatvā kiṁ kartavyam. athā 'rambhe prayojanābhāvaḥ.<sup>79</sup> tad ahaṁ kiṁ cit śambalam<sup>80</sup> ādāyai 'kasevako bhūtvā tasyāś ceṣṭāṁ nirūpayāmi. iti vicintya tatra gatvā taceṣṭāṁ jijñāsūr āste. etasmin samaye sā rūpavatī veśyāsahasra-parivṛtā pathi<sup>81</sup> gacchantī vidyate.<sup>82</sup> taṁ vidyādharaṁ ivā 'lokyā

<sup>53</sup> P °rātraṁ kr°. V rātre kr°.

<sup>54</sup> P °jñāva, om. vid°. V om. vid°.

<sup>55</sup> P for nirj° . . . vikram°, samāsā-dya vīrabāhunrpatiṁ. V babbhūva atha v° samāsādyā. From here MSS. and V call the king vīrabāhu.

<sup>56</sup> V kopi.

<sup>57</sup> P °rātrāśūro.

<sup>58</sup> PV na bh°.

<sup>59</sup> HO °sakitaṁ. PV °vibhavaḥ.

<sup>60</sup> PV asya.

<sup>61</sup> HO darśanatām.

<sup>62</sup> V bahutarāmanam kṛtvā.

<sup>63</sup> P om. V sambhāṣitaḥ.

<sup>64</sup> O om. through vipakṣanrpatir 2 lines down.

<sup>65</sup> PV om.

<sup>66</sup> P °turaṅgam.

<sup>67</sup> HO °jñāpya.

<sup>68</sup> V agrata ājagāma.

<sup>69</sup> P om. kopi.

<sup>70</sup> HO °ruṣa.

<sup>71</sup> PV v° saha.

<sup>72</sup> HO etāvati p° 'pi. P om. api.

<sup>73</sup> P °rātra°.

<sup>74</sup> P na babbhūva.

<sup>75</sup> HO om. paragraph, probably because of similarity between its beginning words and those of next paragraph.

<sup>76</sup> P °rātra°.

<sup>77</sup> P °vantopī.

<sup>78</sup> HO niśvāsā bh°. P akṛtakāryā akṛtāśvāsā bh°. V bhrātaro viphalama-norathā.

<sup>79</sup> P °rambhapray°.

<sup>80</sup> MSS. samb°. V dravyam.

<sup>81</sup> PV rājapathe.

<sup>82</sup> P āste.



The harlot replied: "Even for a thousand lacs I will not sport a second night. I have taken a vow to this effect." Ratnadatta, repulsed in spite of many efforts, was greatly grieved and went away as if stupified. He went back there and said to king Vikramabāhu: "Your majesty, who will be the hero of a second night's sport with her?"

Then Maṇidatta with a great store of jewels went to Kusumapura and had audience with the king of that city. When Maṇidatta had obtained the audience, the king gave him a great living and kept him there. Then a hostile king came to conquer this king of Kusumapura and having overcome all his soldiers, elephants, and horses, came to overthrow the king also. Maṇidatta then promised: "Your majesty, I shall conquer this hostile king in battle and bring him to you." When he had promised this, he went and conquered him and brought him before the king. Beginning from that time there was no man of action his equal in Kusumapura. Having displayed various manly feats he sported amorously with that harlot. Not even because of such manly performances was he able to sport with her two nights. Much grieved he told the story to Vikramabāhu.

Then Kumāradatta also went there and had intercourse with her and in order to do so a second night he made a discourse about his desire for the three great jewels. Nevertheless he was repulsed by her and went home and informed the king.

Then Kanakadatta also thought in his mind: "The brave and handsome have got no consolation. What can I accomplish by going there? Now there is no means for success in the undertaking. So I shall take some provisions and one servant and shall find out how she lives." Thinking this he went there and tried to investigate her way of life. At that time Rūpavatī attended by a thousand harlots was going along the road. When he had seen her who was beautiful as a vidyādhari,

kanakadattena paścād dāsiveśyai 'kā prṣṭā: bhavati,<sup>83</sup> ke 'yam yāti. tayo 'ktam: kumāra, iyam eva rūpavati<sup>84</sup> veśyā. kanakadatto vadati: kutra gacchati<sup>85</sup> 'yam. sā brūte: nagaraikānte śivāyatane puṇyaśārīrā nāmai 'kā tapasvinī gurur asyā vidyate. tasyāḥ sevām iyaṁ satatam eva karoti. tadā kanakadatto 'cintayat: madīyakāryasiddhir bhūte 'ti. tad evā 'haṁ tām anugacchāmi.

atha tām tāpasīm sambhāṣya rūpavatyām svagrham<sup>86</sup> āyātayām kanakadattaḥ puṇyaśārīrāyā darśanam akarot nanāma ca. tayā prṣṭaḥ:<sup>87</sup> ko bhavān. sa vadati: deśāntariyarājaputro 'haṁ. tāpasī vadati: vatsa, kimartham āgato<sup>88</sup> 'si. teno 'ktam: mātā, tava sevām kartum āgato 'smi. tayā<sup>89</sup> vacanāmṛteṇā<sup>90</sup> 'śvāṣya kanakadattaḥ prasthāpitaḥ. kiṁ tu rūpavati yadā<sup>91</sup> 'yāti tadā 'yam anyatra gatvā tiṣṭhati. atha<sup>92</sup> ṣaṇmāsam eva tayā tuṣṭayā prṣṭaḥ: vatsa, kimartham madīyasevā<sup>93</sup> mahati kriyate<sup>94</sup> bhavatā. prītā 'smi. tad bhavān abhīpsitam vadatu. tan mayā kartavyam. teno 'ktam: mātā, tan mayā rahasi vaktavyam. tataḥ sā parivāram dūram prasthāpya punar vadati: vatsa, kathyatām nijābhilaṣitam. kanakadatto vadati: mātā, dinānte yā rūpavati te sevām kartum āyāti sā lakṣam ekam gṛhītvā puruṣeṇai 'karātrikrīḍām<sup>95</sup> karoti. lakṣasahasreṇā<sup>96</sup> 'pi paradinakrīḍām katham na<sup>97</sup> karoti. tatkāraṇam jñātum ahaṁ tava sevām karomi. sā brūte: kiṁ<sup>98</sup> sā samāyātā mayā praśṭavyā. tadā<sup>99</sup> 'tra maṇḍapaikakoṇe gūḍhena<sup>100</sup> rūpavatīmukhāt śroṣyasi. tato 'yam atipṛito<sup>101</sup> 'bhavat.

atha paradine<sup>102</sup> rūpavati tāpasigrham āgatā. tām ālokyā kanakadattaḥ tadgrhakoṇe sugūḍhena lukkāyitaḥ. rūpavati puṇyaśārīrāyāḥ sevām kṛtvā tayā sahā 'śeṣālāpam kurvāṇā 'vatiṣṭhate.<sup>103</sup> atha<sup>104</sup> praśṭāvāvasaram āśādyā tāpasī rūpavatīm āha: putri, paramparayā maye 'ti śrutam. lakṣam ekam ādāya divyapuruṣeṇa saha bhavaty ekarātrīm<sup>105</sup> kṛīḍati. lakṣasahasreṇā 'pi tena saha dvirātrikrīḍām<sup>106</sup> na

<sup>83</sup> HO *bhuvi*. V *vada*.

<sup>84</sup> HO om. V *r° nāma iyam eva veś°*.

<sup>85</sup> P *yāti*. V *gacchanti*.

<sup>86</sup> P om. *sva*.

<sup>87</sup> HO *prṣṭam*.

<sup>88</sup> P *atrāgato*.

<sup>89</sup> HO *tava*.

<sup>90</sup> HO *mṛtā*.

<sup>91</sup> HO *yadā āyāti*. P *yadā tatra yāti*. V *yadāyāti*.

<sup>92</sup> For sentence, P *evam ś° gate ekadā samtuṣṭayā tayā p°*. V *a° ś° evam gate tayā etc*.

<sup>93</sup> PV *madīyā s°*.

<sup>94</sup> P *bh° k°*. V *bhavataḥ*.

<sup>95</sup> P *°rātram kr°*. V *°rātrīm kr°*.

<sup>96</sup> P *paradine l° 'pi kṛīḍām*. O for *parad°*, *paradine kṛīḍā*.

<sup>97</sup> H *k° na twice*.

<sup>98</sup> HO *vatsa kanya* (sic) *sā samāyāte*.

<sup>99</sup> PV *tvam*.

<sup>100</sup> O *gṛhaṇa*. P *suguptena*. V *saṁvṛto bhūtvā*.

<sup>101</sup> HO *iti pṛito* for *atip°*.

<sup>102</sup> P *sā p°*.

<sup>103</sup> P *kurvāṇatiṣṭhate*.

<sup>104</sup> O *atra*.

<sup>105</sup> P *°rātram*.

<sup>106</sup> P *°rātram kr°*.

Kanakadatta afterwards asked a slave prostitute: "Good lady, who is this woman going along?" She said: "Young man, this is no other than the harlot Rūpavatī." Kanakadatta said: "Where is she going?" She replied: "In an isolated part of the city in a temple of Śiva lives her teacher, a female ascetic named Puṇyaśarīrā.<sup>12</sup> She constantly waits upon her to do her reverence." Then Kanakadatta thought: "My object has been fulfilled. Therefore I shall follow her."

When Rūpavatī had spoken to the ascetic woman and had gone home, Kanakadatta presented himself to Puṇyaśarīrā and bowed to her. She asked him: "Who are you?" He replied: "I am a rajput from another country." The ascetic woman said: "Son, why have you come?" He answered: "Mother, I have come to do you reverence." She refreshed Kanakadatta with the nectar of her words and dismissed him. But whenever Rūpavatī came he always went elsewhere. Then after just six months she, gratified, asked him: "Son, why have you waited upon me for so long a time? I am pleased. So tell me your desire. I shall fulfill it." He said: "Mother, this I must tell you in private." She then dismissed her attendants to a distance and said again: "Son, tell me your desire." Kanakadatta said: "That Rūpavatī who comes in the evening to do you reverence, takes a lac and sports with a man for one night. Why, even for a thousand lacs, will she not sport a second day? I serve you in order to learn the reason for that." She said: "Shall I ask her when she comes? Then secretly here in a solitary corner of the temple you shall hear it from Rūpavatī's own lips." Then he was exceedingly pleased.

On the following day Rūpavatī came to the ascetic woman's dwelling. Seeing her Kanakadatta hid himself<sup>13</sup> very secretly in a corner of her house. Rūpavatī when she had paid her respects to Puṇyaśarīrā remained conversing about various things with her. When she had found an opportunity to introduce the topic, the ascetic woman said to Rūpavatī: "Daughter, indirectly I have heard this, that taking a lac you have intercourse with an excellent man for one night only. Even for a thousand lacs you will not sport with him for two nights. I desire

<sup>12</sup> = Having a holy body, i.e. holy.

<sup>13</sup> On *lukkāyitaḥ* see Intro. §8.

karoti. tatkāraṇam ahaṁ<sup>107</sup> śrotum icchāmi. tvayā 'vaśyaṁ kāra-  
ṇam vaktavyam.<sup>108</sup> tadai 'vā<sup>109</sup> 'haṁ prītā bhavāmi. rūpavatī brūte:  
devi, tad gopyaṁ vaktum na śaknomi. tāpasī vadati: putri, yadi  
tvayā<sup>110</sup> tatkāraṇam<sup>111</sup> mayi na vaktavyam tadā 'haṁ aprītā bhavāmi.  
rūpavatī brūte: mātā, yadi tatkāraṇam avaśyaṁ vaktavyam tadā  
satyaṁ kuru. tat kutra cin na vaktavyam. tāpasī vadati: putri,  
yadi<sup>112</sup> tatkāraṇam kutra cit kathayāmi tadā satyabhraṣṭā bhavāmi.  
rūpavatī brūte: śrṇu<sup>113</sup> mātāḥ. tāpasī vadati: sāvadhānā 'smi. katha-  
yatu bhavati. rūpavatī<sup>114</sup> kathayati:

padmapuranāmanagare<sup>115</sup> pracaṇḍasenarājā<sup>116</sup> tasthau. tasya rājñāḥ  
sāṁdhivigrahaḥkasya vicitrādatanāmno duhitā 'haṁ gaurivrataparā-  
yaṇā. tataḥ sā devī prasannā varam adāt: putri, tvaṁ matprasādāt<sup>117</sup>  
saubhāgyavati bhaviṣyasi.<sup>118</sup> योग्यam eva<sup>119</sup> patiṁ prāpsyasi. jāti-  
smarā bhaviṣyasi.<sup>120</sup> ity eva kāle tasya rājñāḥ putrāya pratāpasenāya  
matpitā mām vivāhena<sup>121</sup> dattavān. devīvaraprasādena tasyā 'haṁ  
prāṇebhyo 'pi garīyaś bhūtā. rājñā<sup>122</sup> vipakṣaṇrpatinirākaraṇārthaṁ  
matpatih<sup>123</sup> prasthāpitaḥ. sa mayā vinā kṣaṇam api na jīvati. tatrā  
'pi mayā saha jagāma. atha balavatā vipakṣaṇrpatinā samāsādyā  
matpatis trāsitaḥ. sahasā bhayān mām prāṇādhikāṁ api parityajya  
deśāntaram agamat.<sup>124</sup> tasmin samaye hastinīskandhasamārūḍhena  
vipakṣeṇā 'haṁ prāptā cintayāmi: puruṣaṁ dhig astu, yataḥ sarva-  
lakṣaṇasaṁpannāṁ parityajya nirgataḥ. mām trailokyamohanīyākṛ-  
tim<sup>125</sup> āsādyā vipakṣaṇrpatih katham tyakṣyati.<sup>126</sup> tad mama satītvā-  
nāśena bhavitavyam.<sup>127</sup> iti vicintyā 'haṁ pratāpasenaṁ dhyāyanti  
prāṇāṁs tatyāja.

marāṇasamaye mayā karīṇīmukham ālokitam.<sup>128</sup> tena kāraṇena  
karīṇī bhūtā 'haṁ. karīṇī api bhūtvā pratāpasenaṁ dhyāyanti kālāṁ  
nayāmi. mattakuñjarā<sup>129</sup> mām<sup>130</sup> kṛdārthaṁ āyānti. tān<sup>131</sup> ahaṁ  
nirāśān<sup>132</sup> karomi. kam api na bhajāmi. athai 'kadā mattakuñjaro  
bhūtvā pratāpasenaḥ samāgataḥ. tam ahaṁ jātismaratvāj jñātvā<sup>133</sup>

<sup>107</sup> O om.

<sup>108</sup> O om. through *tatkāraṇam*, 5  
lines down.

<sup>109</sup> P *tadevā*.

<sup>110</sup> H om. through *yadi*, 3 lines down.

<sup>111</sup> V *tāvat kār°*.

<sup>112</sup> P *t° y°*.

<sup>113</sup> P *m° s°*.

<sup>114</sup> P *k° r°*.

<sup>115</sup> W calls it *padmanagara*.

<sup>116</sup> PV *°seno nāma rājā*.

<sup>117</sup> P *°sādena*.

<sup>118</sup> HO *bhaviṣyati*.

<sup>119</sup> P om.

<sup>120</sup> PV *ca bh°*.

<sup>121</sup> P *d° v°*.

<sup>122</sup> MSS. *rājā*.

<sup>123</sup> P *°patiṁ prasthāpitavān*.

<sup>124</sup> PV *akarot*.

<sup>125</sup> HO *°mohinīyā°*. V *°mohinīm*.

<sup>126</sup> PV *tyakṣati*.

<sup>127</sup> O *na bh°*.

<sup>128</sup> P *avalok°*.

<sup>129</sup> HO *°ñjaro*.

<sup>130</sup> HO *mām saha*.

<sup>131</sup> PV *tāns tān*.

<sup>132</sup> O om. P *nirāśān*. HV *nirāśān*.

<sup>133</sup> HO om.

to know the reason for that. You must certainly tell me the reason. Then only shall I be pleased." Rūpavatī replied: "Lady, that is a secret that I cannot tell." The ascetic woman said: "Daughter, if you will not tell me the reason for that, I am displeased." Rūpavatī said: "Mother, if I must by all means tell the reason for that, then make a promise that you will not tell it to anyone." The ascetic woman replied: "Daughter, if I tell the reason for that to anyone, then I shall have broken my word." Rūpavatī said: "Listen, mother." "I am attentive," replied the ascetic woman. "Tell me." Rūpavatī then told her story:

"In the city called Padmapura<sup>14</sup> there lived a king, Pracandāsena.<sup>15</sup> I was the daughter of that king's minister of peace and war, Vicitrādatta,<sup>16</sup> and was wholly devoted to the worship of Gaurī. Then that goddess was pleased and gave me a boon: 'Daughter, through my favor you will be fortunate. You will obtain a wholly suitable husband. You will remember your former existences.' At that time my father gave me in marriage to Pratāpasena,<sup>17</sup> the son of the king. Through the favor of the goddess's blessing I became dearer to him than life itself. The king sent off my husband to subdue a hostile king. He could not live even a moment without me. So he took me with him even there. Then when the powerful enemy king attacked him, my husband was terrified. At once through fear he abandoned even me, who was dearer to him than life itself, and went to another country. At that time I was taken by the enemy, who was mounted on the shoulder of a cow-elephant and I thought: 'Shame upon the man, since he abandoned one who possessed all the marks of beauty and fled! How is it possible that the enemy king, since he has won me whose beauty fascinates the three worlds, will give me up? My wifely fidelity will be destroyed.' When I had considered this, pining for Pratāpasena, I gave up the ghost.

"At the moment of death I saw a cow-elephant's face. Because of that I became a cow-elephant. Even when I had become an elephant, I spent my time pining for Pratāpasena. Must-elephants came to me to sport with me, but I disappointed them all. I favored none of them. Then one day I met Pratāpasena who had become a must-elephant. Recognizing him because I remembered my previous existence, I favored

<sup>14</sup> = Lotus-city.

<sup>15</sup> = Having a formidable army.

<sup>16</sup> = Marvellous-given.

<sup>17</sup> = Army of splendor.

bhajāmi sma.<sup>134</sup> tadārabhya tena saha nānāsukham anubhavanti tiṣṭhāmi sma.<sup>135</sup> ity eva kāle gajabandha ekas tatrā "gatya militaḥ. tadānīm api sa<sup>136</sup> gajarūpāsritaḥ pratāpasenaḥ sahasā mām viḥāya vanāntaram agamat. tato 'mibhir nītvā 'ham<sup>137</sup> rājñe dattā. so 'pi rājā mām pradhānakariṇīm akarot. athai 'kadā rājā mām āruhya<sup>138</sup> mrgānveṣaṇāya gataḥ. tadānīm aham mattakuñjararūpaṁ<sup>139</sup> dhyāyanti prāṇāns tatyāja.

maraṇakāle mayā mrgī samālokitā. tenā 'ham mrgī bhūtā.<sup>140</sup> tatrā 'pi prāptayauvanā kam api mrgaṁ na bhajāmi. tam eva dhyāyanti tiṣṭhāmi. athai 'kadā tasminn arāṇye bhramanti mrgam ekam apaśyam.<sup>141</sup> puṇyena mayā jñātaḥ sa eva pratāpasenaḥ. gajatvaṁ viḥāya mrgatvam āśāditavān. tam aham abhajam. tadārabhya tena saha nānāsukham anubhavāmi<sup>142</sup> sma. atha dāvāgninā tasmin vane<sup>143</sup> dahyamāne mām viḥāya so 'pi vanāntaram gataḥ.<sup>144</sup> aham anyavana<sup>145</sup> āgantum aśaktā<sup>146</sup> tam dhyāyanti prāṇāns tatyāja.

maraṇasamaye tatra sarastīre mayai<sup>147</sup> 'kā cakravāki drṣṭā. tenā 'ham cakravāki bhūtā.<sup>148</sup> tatra jātā kam<sup>149</sup> api na bhajāmi. tam anudhyāyanti tiṣṭhāmi. atha vidhivaśāt sa<sup>150</sup> pratāpaseno mrgatvaṁ viḥāya cakravākatvam<sup>151</sup> āśādy matsamīpam āgataḥ. tam<sup>152</sup> prāpya tena saha nānāsukham anubhavanti tiṣṭhāmi. ekadā kusumapurāntar-gatasarovaram<sup>153</sup> āgatā 'ham. tatra vyādhasamūhaṁ drṣṭvā mām<sup>154</sup> tyaktvā palāyitaḥ. tadā 'ham vyādghena prāptā. tam dhyāyanti jivitaṁ jahau.

maraṇasamaye kusumapurānivāsini<sup>155</sup> jalakriḍāṁ kurvāṇā<sup>156</sup> vareṇyā vāravanitā<sup>157</sup> mayā "lokitā.<sup>158</sup> tenā 'ham api vāravanitāyonau<sup>159</sup> jātā 'smi. tato yauvanaṁ prāpya mayā sthitam:<sup>160</sup> puruṣā nirdayāḥ snehahīnāḥ, yataś caturṣu janmasu mām anuraktāṁ viḥāya pratāpasenaḥ palāyitaḥ. iti kopena mayā pratijñā kṛtā: ekarātrabhoktavyaḥ<sup>161</sup> puruṣaḥ. dvitīyarātre na<sup>162</sup> bhoktavyaḥ. mātāḥ, kāraṇam etat.

<sup>134</sup> HO *sva*. V om.

<sup>135</sup> H *sva*. O *sa*. V om.

<sup>136</sup> P om.

<sup>137</sup> P om.

<sup>138</sup> HO *mamāruhya*.

<sup>139</sup> V °*ñjararūpapatim*. P as V but erases and reads °*ñjaraṁ*.

<sup>140</sup> P *bhūtā*.

<sup>141</sup> MSS. and V *apaśyat*.

<sup>142</sup> HO *anubhavati*.

<sup>143</sup> P °*sminn arāṇye*.

<sup>144</sup> P *agamat*.

<sup>145</sup> H °*vane āg*°. O *anyamanāgantum*. P *abalāgantum*. V °*vanam āg*°.

<sup>146</sup> HO *aśakyā*.

<sup>147</sup> P om. *mayai*.

<sup>148</sup> P *bhūtā*.

<sup>149</sup> HO *jataukam*.

<sup>150</sup> P om.

<sup>151</sup> HO *cakravākam*.

<sup>152</sup> PV for t° p° t°, *tenāgatena*.

<sup>153</sup> P *tena cakravākena saha k*°.

<sup>154</sup> PV *sahasā m*°.

<sup>155</sup> HO V °*vāsinyo*.

<sup>156</sup> HO *kurvaṇo*.

<sup>157</sup> H *varavarṇitā*. O *varavanitā*.

<sup>158</sup> P °*valokitā*. V °*lokitā*.

<sup>159</sup> HO °*vaṇitā*°. PV °*yonī*.

<sup>160</sup> PV *cintitam*.

<sup>161</sup> V *ekavāram bh*°.

<sup>162</sup> HO *ṇā*.



him. Beginning from that time I continually enjoyed all pleasures with him. At that time an elephant catcher came there and met us. Then also Pratāpasena, in the form of an elephant, at once abandoned me and went to another forest. I was taken by those men and given to the king. The king made me his chief elephant. Then one day the king mounted me and went to hunt deer. I, pining for him who had the form of a must-elephant, gave up the ghost.

"At the moment of death I saw a doe. Therefore I became a doe. Then also when I had reached maturity I had intercourse with no bucks. I remained pining for him alone. One day as I wandered about in that forest I saw a buck. Because of my merit I recognized that he was Pratāpasena. He had put off the form of an elephant and become a deer. I favored him. Beginning from that time I enjoyed all pleasures with him. Then when that wood was burning with a forest fire, he abandoned me again and went to another forest. I, being unable to go to another forest, pining for him gave up the ghost.

"At the time of death, there on the shore of a lake I saw a cakravāka-hen. Therefore I became a cakravāka-hen. Born in that state I had intercourse with no bird. I continually pined for him. By the power of fate Pratāpasena put off the form of a deer and took on that of a cakravāka and came to me. When I had found him, I continually enjoyed all pleasures with him. One day I went to a lake within Kusumapura. There he saw a number of hunters and abandoning me fled. I was caught by a hunter. Pining for him I gave up the ghost.

"At the moment of death I saw a lovely courtesan who lived in Kusumapura playing in the water. Therefore I also was born in the womb of a courtesan. When I had reached maturity, I determined: 'Men are cruel and without love, for in four births Pratāpasena abandoned me who was attached to him and ran away.' In anger because of that I resolved: 'I shall enjoy a man for one night. A second night I shall not enjoy him.' Mother, that is the reason."

tāpasīm rahasyam śrāvayitvā prañamya veśyāsataparivṛtā<sup>163</sup> sva-grham āgatā. atha kiyatā kālena<sup>164</sup> kanakadattas tāpasīm prañamya veśadharo<sup>165</sup> rūpavatigrham tyaktvā<sup>166</sup> prativeśyāgrham<sup>167</sup> babhrāma.<sup>168</sup> kim tu kayā 'pi saha na ramate. sarvāsu veśyāsu kathayati 'dam:

padmapurādhipatipracāṇḍasenasya<sup>169</sup> putraḥ pratāpaseno 'ham. vitradattasya<sup>170</sup> kanyā mama patnī sthitā. sā mama prāṇādhikā. vipakṣabhayāt tām apahāyā 'ham palāyitaḥ. tadā sā mṛtā kariṇī bhūtā. aham api gajatvam<sup>171</sup> āśādy tayā saha vividhakṛdām kṛtvā gajabandhakāribhayāt<sup>172</sup> tām<sup>173</sup> apahāyā 'nyatra vane gataḥ. sā bandhanasthā<sup>174</sup> 'pi mām dhyāyanti jīvanam tatyāja. tadā<sup>175</sup> mṛgī bhūtā. tadā tasyāḥ śokena<sup>176</sup> mṛgatvam aham āśādy tayā saha kṛdām kṛtvā dāvāgnibhayād aham anyatra gataḥ. sā mām dhyāyanti cakravākī bhūtā. tadā 'ham api mṛtaś cakravākatvam āśādy tayā sahā 'śeṣakṛdām akārṣam. ekadā tām ādāya kusumapurasarovaram āgataḥ.<sup>177</sup> vyādhabhayād aham palāyitaḥ. sā vyādhena prāptā mām dhyāyanti mṛtā mānuṣayonau janma labdhavati. tadā 'ham api cakravākaśarīram vihāya mānuṣo bhūtvā tām eva dhyāyaṁś tiṣṭhāmi.<sup>178</sup>

paṭe tat sarvaṁ likhitvā sarvāsām<sup>179</sup> vāravanitānām haste dattvā tatrai 'va nagare tiṣṭhati. atha rūpavatī paramparayā vārttām etām<sup>180</sup> ākarṇya kanakadattam ātmabhavanam nītvā samastatattvaṁ vijñāya kanakadattasya<sup>181</sup> kaṇṭhe lagitvo 'ccaiś cakranda. tataḥ sarve<sup>182</sup> lokā vismitā babhūvuḥ. tato rūpavatyā sahā 'nurāgaḥ kanakadattasya babhūva. tadārabhya tayā rūpavatyā samadhigatapatāpasenānurāgayā muktapratijñayā saha kanakadatto vividhasukham anubhavaṁś tiṣṭhati. tato dinakatipayaṁ vilambya kanakadatto rūpavatīm avādīt: bho vallabhe, mama puṣkarāvati nāma nagarī 'ndrasyā 'marāvati 'vā 'ste.<sup>183</sup> tatra gatvā bhavatyā prāṇādhikayā saha sukham anubhavāmi. rūpavatī brūte: prāṇeśvara, tavā 'jñā mayā sadai 'va kartavyā. tatas tām sakalavittasametām<sup>184</sup> rūpavatīm ādāya svadeśam āgatyā rahasi tam vikramabāhum sakalam eva vṛttāntam kathayām āsa. tac chrutvā rājā manase 'ty acintayat.<sup>185</sup> kim āścaryam etat. anekavicakṣaṇā

<sup>163</sup> PV *veśyāgaṇapari*°.

<sup>164</sup> HO *kāle*.

<sup>165</sup> MSS. and V *veśadh*°.

<sup>166</sup> PV *rūpavatīm grhītvā*.

<sup>167</sup> P *sarvaveśy*°.

<sup>168</sup> HO °*āmah*. V *babhrāja*.

<sup>169</sup> HO °*purāṇādhi*°.

<sup>170</sup> HOV *vikramadattasya*.

<sup>171</sup> PV *mṛtā g*°.

<sup>172</sup> P om. *kāri*.

<sup>173</sup> PV om.

<sup>174</sup> P *bandhassthā*.

<sup>175</sup> P *tato*.

<sup>176</sup> P *śokenā 'ham mṛg*°.

<sup>177</sup> P *aham ā*°.

<sup>178</sup> P *bhrāmyāmi*.

<sup>179</sup> P *v*° *s*°.

<sup>180</sup> P om.

<sup>181</sup> P °*datta*.

<sup>182</sup> P *sarva*.

<sup>183</sup> PV om. *āste*.

<sup>184</sup> HO *sakalāsakalāvṛttisam*°. V *sakalāvṛttisam*°.

<sup>185</sup> V *vyacintayat*.

When she had told the secret to the ascetic woman and made obeisance, surrounded by hundreds of courtesans she went home. After a little while Kanakadatta bowed to the ascetic woman and in disguise went to every harlot's house except Rūpavati's. But he did not have intercourse with any of them. He told all the courtesans this story:

"I am Pratāpasena, the son of Pracandāsena, king of Padmapura. My wife was the daughter of Vicitrādatta. She was dearer to me than life itself. Through fear of an enemy I left her and ran away. Then she dying became a cow-elephant. I also became an elephant and with her enjoyed manifold pleasures. But through fear of a man who was catching elephants I abandoned her and went to another forest. She, pining for me even in captivity, gave up the ghost. Then she became a doe. Through grief for her I became a deer and sported with her, but through fear of a forest fire I went away. She pining for me became a cakravāka-hen. Then I also died and became a cakravāka and enjoyed all manner of sport with her. One day I came with her to the lake in Kusumapura. Through fear of a hunter I fled. She, caught by the hunter, died pining for me and came to birth in a human womb. Then I too left my cakravāka body and became a man and continually pine for her alone."

When he had painted it on a cloth, he put it into the hands of all the harlots and remained there in the city. Rūpavati, when she had heard that story indirectly, brought Kanakadatta to her own house and learned the whole affair and hanging on Kanakadatta's neck wept loudly, and all the people were astonished. Kanakadatta then made love to Rūpavati. Beginning from that time he continually enjoyed various pleasures with Rūpavati who thought that she had obtained the love of Pratāpasena and gave up her resolution. When he had stayed for a few days, Kanakadatta said to Rūpavati: "Beloved, my city of Puṣkarāvati is like Indra's Amarāvati.<sup>18</sup> When we have gone there, I shall enjoy pleasures with you who are dearer to me than life itself." Rūpavati replied: "Lord of my life, your command must always be done by me." Then taking Rūpavati with all her property he went to his own country and secretly told Vikramabāhu the whole story. When he had heard that, the king thought in his mind: "What a marvel is this! Many clever men were unable to have intercourse with her for

<sup>18</sup> = City of the immortals, i.e. Indra's abode.

asyā dvirātrikriḍākṣamā<sup>186</sup> na bhūtāḥ.<sup>187</sup> ayam imāṃ gṛhītvā samāyā-tavān. tad aham imāṃ kanakadattaṃ sām̐dhivigrahikam karomi.<sup>188</sup> tatas tāni ratnāni<sup>189</sup> kanakadattāya rājñā dattāni. bahutaram prasā-daṃ dattvā sām̐dhivigrahikaś<sup>190</sup> ca kṛtaḥ.

vetālo vadati: vada<sup>191</sup> rājan. pratijanmani tayā nijapatir<sup>192</sup> jñataḥ. sā jātismarā 'pi katham kanakadattaṃ na jñātavati. yatas tasya māyāprabandhaḥ saphalo 'bhūt. rājā vadati: śṛṇu re vetāla. prati-janmani tayā nijapatinā saha kriḍā 'caritā. tena puṇyena tayā nija-patir eva<sup>193</sup> jñataḥ. veśyākule<sup>194</sup> janma labdhvā<sup>195</sup> pāpiṣṭhā bhūtā. anyapurusaḥyogā jātismarā 'pi nijapatim vismṛtavati. nṛpater mau-nabhaṅgam vidhāya vetālaḥ śiśāpāvṛkṣe punar lalāga.

ity ekaviṃśatitamo<sup>196</sup> vetālakathāprabandhaḥ.

### STORY 22<sup>1</sup>

atha rājñā punar ānīyamāno vetālaḥ praśnam akārṣit:

deva, kuṇḍinapurānāmanagaram āsīt. tatra paramadhārmiko rājā śvetaketuḥ babhūva. tasya prāṇasamaḥ<sup>2</sup> sakḥā śaṃkaradatto vaṇiḥ<sup>3</sup> āsīt. tena sārthavāhena tatpurānīyāsino maṇidattasya<sup>4</sup> duhitā 'naṅ-gasenā pariṇītā. anayā saha śaṃkaradatto nānāsukham anubhavaṃś tiṣṭhati. ekadā 'yam śvetaketunṛpatau kuṭumbaṃ samarpyā 'naṅga-senāyāś<sup>5</sup> trailokyamohaniyākṛteḥ parirakṣaṇāya<sup>6</sup> sahasraśaḥ padātikān dattvā nirbandham ācārya vāṇijyārthaṃ deśāntaram agamat. dvāda-śavarṣeṣu<sup>7</sup> nā 'gataḥ. tadā tadvirahe 'naṅgasenā kṛṣṇapakṣasya can-dralekhe 'va bhavanti<sup>8</sup> vidyate. atha madanacaturdaśī samāgatya militā. tasyām kandarpam ārādhayitum bahuśaḥ striyaḥ<sup>9</sup> puruṣā

<sup>186</sup> P °rātra°. HO °kṣamo.

<sup>187</sup> O bhūtā.

<sup>188</sup> P kariṣyāmi.

<sup>189</sup> PV r° trīṇi.

<sup>190</sup> HO °grahīś.

<sup>191</sup> P for v° r°, deva.

<sup>192</sup> O om. through °janmani tayā 3 lines down.

<sup>193</sup> HOV avajñātaḥ for eva jñ°.

<sup>194</sup> P kim tu v°.

<sup>195</sup> OV labdhā.

<sup>196</sup> V viṃśatitamo.

<sup>1</sup> HO om. story. In V 21.

<sup>2</sup> V °sama.

<sup>3</sup> V nāma v°.

<sup>4</sup> W calls him maṇikuṇḍala.

<sup>5</sup> P °āyā.

<sup>6</sup> V °mohiniyā akr̥tiparir°.

<sup>7</sup> V °daśasu v°.

<sup>8</sup> V for bh° v°, jātā.

<sup>9</sup> V for s° p°, puruṣāś ca.

two nights. This man has brought her and come here. So I shall make Kanakadatta my minister of peace and war." Then the king gave those jewels to Kanakadatta and showing him great favor made him minister of peace and war.

The goblin said: "Speak, king. In each birth she knew her husband. Why, although she remembered her previous existences, did she not recognize Kanakadatta for what he was? For his fraudulent story was successful." The king said: "Listen, goblin. In each birth she had intercourse with her own husband. Because of that merit she recognized her own husband. When she was born in the caste of harlots she became very wicked. Because of intercourse with other men, though she remembered her previous existences, she forgot her own husband." When he had caused the king to break his silence, the goblin hung again on the śiṅśapā-tree.

So ends the twenty-first story of the goblin.

## 22. HOW MŪLADEVA OBTAINED A BRIDE FOR ŚAŚIDEVA<sup>1</sup>

Then as the goblin was being carried along again by the king, he propounded another problem:

Your majesty, there was a city named Kuṇḍinapura.<sup>2</sup> There Śvetaketu,<sup>3</sup> a very pious king, lived. He had a friend dear to him as life itself, a merchant named Śaṃkaradatta.<sup>4</sup> That merchant married Anaṅgasenā,<sup>5</sup> the daughter of Maṇidatta<sup>6</sup> who lived in that city. With her Śaṃkaradatta continually enjoyed manifold pleasures. Once this man entrusted his family to king Śvetaketu and when he had given a bodyguard numbering thousands to protect Anaṅgasenā, whose appearance fascinated the three worlds, and had given urgent instructions,<sup>6a</sup> he went to a foreign land to trade. In twelve years he did not return. In his absence Anaṅgasenā became like the crescent of the moon in the waning half of the month. Then occurred the festival of the god of love. To that festival came men and women in great numbers to wor-

<sup>1</sup> This story is not in the other versions, except the Newārī version. It is a new addition to the cycle of Mūladeva stories which Bloomfield treated in the article cited in note 1 to the translation of story 13. In this story, as in story 13, Mūladeva's friend is called Śaśideva and not Śaśin; W, in the only place where I have been able to find the name, calls him Śaśin, but the Newārī version has Śaśideva.

<sup>2</sup> The capital of Vidarbha.

<sup>3</sup> = Having a white banner.

<sup>4</sup> = Given by Śiva, the auspicious one.

<sup>5</sup> = Army of love.

<sup>6</sup> = Pearl-given.

<sup>6a</sup> I.e. for the guarding of his wife. Bettei interprets *nirbandham ācārya* as "he went toward Nirvandha (a river of southern India)."

yānti. tato maṇidattasya patnī duhitaram abravīt: putri, tvam eva śaṁkaradattasyā<sup>10</sup> "gamanāya kāmadevārcaṇam<sup>10</sup> ācara. tac chrutvā padātikāṁ samādāya dāsīsataparivṛtā gatvā madanārcaṇam<sup>11</sup> kṛtvā pītṛgṛhaṁ samāgacchantī vidyate.

tataḥ śaśidevo<sup>11a</sup> dhūrtavaras tām ālokya kāmapiḍito 'bhavat. katham api padmāvatīnagarīm gatvā mūladevāya vṛttāntam avādit. tac chrutvā mūladevo brūte: sakhe śaśideva, kātaro mā bhava. sā yena bhavatā prāpyate tan mayā kartavyam. śaśideveno 'ktam: deva, padātikās tām rakṣanti. ato 'pi pitarau rakṣaṇam api na tyajataḥ. rājā śvetaketur asyā rakṣaṇāya sayatnaḥ. tat katham etac chakyaṁ bhavati. mūladevo<sup>12</sup> vadati: tava kā cintā. mitra, atra nagare kāmikalpalatā<sup>13</sup> nāma kuṭṭīni vidyate. sā 'rundhatīm api cālāyitum samarthā. tasmād āvām gatvā tasyām nivedayiṣyāvaḥ. ity ālocya gatvo 'ktavantau. tayo 'ktam: śaśidevamūladevau, anaṅgasenām aham api jānāmi. kiṁ tu duṣkara eva karmapraveṣo bhavatu. tathā 'pi gatvā bhavatoḥ prītir vācanyā. kiṁ tu yuvām gatvā 'nupalakṣitau<sup>14</sup> sthāsyathaḥ. ahaṁ śivasevām<sup>15</sup> kurvatī sthāsyāmi. nija-prabhutvaṁ prakāśya paścād upāyaṁ kariṣyāmi.

tataḥ paricārikādvayam āśādy tatra gatvā śivasevām ācarantī vidyate. tatas<sup>16</sup> tasyā mahatī siddhir bhūtā. sarvair ucyate: sarvajñe 'yaṁ tāpasī 'ti śrutvā 'naṅgasenā mātaram abravīt: mātara, jāmātur vārttām sarvajñāsthāne gocarikuru. sā brūte: putri, bhadraṁ smāritam. tataḥ sā gatvā sāmāgrīm dattvā praṇamye 'dam abhyadhāt: mātara sarvajñe, mama jāmātā dvādaśabhir varṣair nā 'yātaḥ. katham asya tattvam. mayi kathyatām. bahutaradhanam dātavyam. tāpasī vadati: mayā 'vaśyaṁ vaktavyam. adyai 'va gṛhaṁ gaccha. vicintya mayā tasya tattvam kiṁ cid vaktavyam. kiṁ tv anaṅgasenām apy atrā 'neṣyasi.

athā 'paradine duhitaram ādāya sapatniko maṇidattaḥ samāgataḥ. sāmāgrīm dattvā praṇamyo 'vāca: mātara sarvajñe, anaṅgasenām ādāya bhavatyāḥ sthāne sapatniko 'ham āgataḥ. śaṁkaradattasya kāraṇam vadatu bhavati. nirbandhātīśayena<sup>17</sup> sā brūte: maṇidatta, tava jāmātā<sup>18</sup> tatra kanyām ekām trailokyamohaniyākṛtīm pariṇītavān. tac chrutvā pitarau sarvajñācaraṇe patitāv uktavantau ca: mātara, śaṁkaradattas tām<sup>19</sup> kanyām vihāyā 'tra kena prakāreṇa samāgamiṣ-

<sup>10</sup> V madanārcaṇam.

<sup>11</sup> V for m° k°, manmatham pūjayitvā.

<sup>11a</sup> W calls him śaśin in the only place where I have been able to find the name.

<sup>12</sup> P brackets m° v°.

<sup>13</sup> PV kāmikalpalatā here only; elsewhere as text, as also W.

<sup>14</sup> P 'nulukṣitau.

<sup>15</sup> P °sevakām.

<sup>16</sup> V om. sentence.

<sup>17</sup> V om. through ca 2 lines down.

<sup>18</sup> P jāmātrā.

<sup>19</sup> V om. through 'tra.

ship the love-god. Maṇidatta's wife said to her daughter: "Daughter, you should do homage to the love-god for Śaṃkaradatta's return." Hearing that she took her bodyguard and surrounded by a hundred slaves went and worshipped the love-god and was returning to her father's house.

Śaśideva, the great rascal, seeing her then was smitten with love. He managed to go to the city of Padmāvati<sup>7</sup> and told the story to Mūladeva. When he had heard it, Mūladeva said: "Śaśideva, my friend, do not be downcast. I shall invent a way for you to obtain her." Śaśideva said: "Sir, footsoldiers guard her. Similarly her parents do not relax their watch. King Śvetaketu is zealous in protecting her. Then how is that possible?" Mūladeva replied: "Why worry? Friend, in this city there is a bawd named Kāmikalpalatā.<sup>8</sup> She is able to disturb even Arundhatī.<sup>9</sup> Therefore we shall go and inform her." Thinking that, they went and told her. She said: "Śaśideva and Mūladeva, I also am acquainted with Anaṅgasenā. But although the undertaking of the affair be difficult, I will go in spite of difficulties and tell of your love. You two shall go and stay there unseen. I shall continually do homage to Śiva. When I have demonstrated that I have power, afterwards I shall find a stratagem."

So taking two slave women she went there and continually did homage to Śiva. Then she obtained great magic power. All people said: "This ascetic woman knows all things." When she had heard this, Anaṅgasenā said to her mother: "Mother, make the story of your son-in-law known to the omniscient woman." She replied: "Daughter, you have done well in reminding me." Then she went and gave her goods and did obeisance and said: "All-wise mother, my son-in-law has not returned in twelve years. What are the facts about him? Tell me and I will give you great wealth." The ascetic woman said: "Certainly I will tell you. Today go home. When I have considered, I shall tell you something about him. But you must bring Anaṅgasenā here too."

On the next day Maṇidatta came with his wife and brought his daughter. When he had given goods and made obeisance, he said: "All-wise mother, I have come to you with my wife and have brought Anaṅgasenā. Tell us the facts about Śaṃkaradatta." Because they urgently pressed her, she said: "Maṇidatta, your son-in-law has married there a girl whose beauty fascinates the three worlds." Having heard that, the parents fell at the feet of the wise woman and said: "Mother, tell us by what means Śaṃkaradatta will leave that girl and return here."

<sup>7</sup> = Abounding in lotuses.

<sup>8</sup> = The creeper that grants the wishes of lovers.

<sup>9</sup> The wife of Vasiṣṭha, one of the

seven Ṛṣis. She is invoked at the marriage ceremony by the bridegroom as a model of wifely fidelity.



yati<sup>20</sup> tad vadatu bhavati. sā brūte: maṇidatta, mantra eko vidyate. kiṃ tu sudurlabho dātum aśakyaḥ. tac chrutvā tau vadataḥ: tāpasi, yadi bhavatyā sa manro na diyate tadā 'naṅgasene 'yaṃ tadvirahe mariṣyati. tadā 'syāḥ śokenā 'vām api mariṣyāvaḥ. tad vadhabhāginī bhavati bhaviṣyati. ity uktvā tasyāś caraṇe punaḥ patitau.

tataḥ sā brūte: tasmin mantre 'śakyam ekam asti. yadi tava putri tat karoti tadai 'va mantrasiddhir bhavati. tadā tābhyām uktam: bhavati<sup>21</sup> yām ājñāṃ carati sā 'pi tām kariṣyati. tato maṇidattapatnīm rahasi nītvā nigaditavati: śṛṇu, nibhrtamaṇḍapam kṛtvā tatrā 'naṅgasenā 'nīyamānam<sup>22</sup> puruṣam paśyanti mantraṃ japiṣyati. sura-tasaṃbhogaṃ tatra neṣyati<sup>23</sup> tena puruṣeṇa pratidinam.<sup>24</sup> sa puruṣo 'pi śaṃkaradattasadr̥ṣo yadā bhavet tadai 'va tasyā 'gamanam bhaviṣyati. tac chrutvā sā brūte: gatvā svāminam prechāmi. tayā pr̥ṣṭo maṇidatto brūte: vallabhe, yeno 'pāyena jāmātā samāyāti tam eva karotu bhavati. tadā tayo 'ktam: tava dvāry anekapadātikāḥ santi. mantrajāpyasamaye tatra gantum na śakyate.<sup>25</sup> maṇidatto brūte: tava gamane virodham ko 'pi na kariṣyati. mayā 'dya sarve jñāpayitavyāḥ. bhavatyā yātāyātām sukhena bhaviṣyati. tato maṇidatto gatvā maṇḍapam ekam akarot. iyaṃ tāpasi ghoṭakadolayā gatvā tenai 'va<sup>26</sup> vidhinā 'naṅgasenām mantraṃ jāpayati. tayā saha kāmikalpalatā kathālāpaṃ kurvati nityam eva tiṣṭhati.

athai 'kadā tāpasi tām anaṅgasenām abhyadhāt: putri, tvam iḍṛśīm<sup>27</sup> daśām kuto gatā 'si. tvām atīvakṛśatanuṃ dṛṣtvā tava duḥkhenā 'ham mahatā<sup>28</sup> duḥkhitā. tad vadatu bhavati. anaṅgasenā brūte: mātār, yāvan mama patir vāṇijyārtham gatas tadārabhya puruṣacchāyām api na paśyāmi. idānīm mantrajāpyasamaye puruṣam dṛṣtvā patikriḍām smarāmi. tac chrutvā tāpasi brūte: yady evaṃ tam<sup>29</sup> eva varaya. sā brūte: yady evaṃ tadā bhavati tam idaṃ vadatu. tāpasi vadati: sa mayā tubhyaṃ dattaḥ. sukhāt<sup>30</sup> sukhām ācarati bhavati. sā brūte: etad anyam<sup>31</sup> na bravītu bhavati. tato haṣitā<sup>32</sup> bhūtvā kāmikalpalatā śaśidevāya rahasyam nigaditavati.<sup>33</sup> tac chrutvā śaśidevaḥ prāptaḥ jivana ivā 'bhūt. atha tayā 'naṅgasenayā saha vividhakraḍām kurvāṇas tiṣṭhati. anaṅgasenā 'pi paṇḍitam śaśidevaṃ prāpya śaṃkaradattam visasmāra. tāpasi mantrajāpyacchalena śaśidevakriḍārtham nityam eva yātāyātām karoti.

<sup>20</sup> V samāgacchatu.

<sup>21</sup> V bhavati y° ā° ācarati sā kariṣyati.

<sup>22</sup> P dīyamānam with d written above n. V samānīyatām iyaṃ anyam puruṣam ekam paś° etc.

<sup>23</sup> V mānāyīṣyati.

<sup>24</sup> V pr° ekarūpaṃ dhartavyam.

<sup>25</sup> PV śakyante.

<sup>26</sup> P tenaiva repeated.

<sup>27</sup> P iḍṛśī, om. daśām.

<sup>28</sup> PV mahatī.

<sup>29</sup> P tvam evam.

<sup>30</sup> P sukhāsukham ā° bhavati. V ācaratu for ācarati.

<sup>31</sup> V anyatra.

<sup>32</sup> P °to.

<sup>33</sup> V niveditavati.

She replied: "Maṇidatta, there is a charm. But it is hard to acquire and cannot be given." Hearing that the parents said: "Ascetic woman, if you do not give that charm, then Anaṅgasenā will die of separation from him. Through grief for her we also shall die and you will be guilty of murder." When they had said this, they fell again at her feet.

Then she said: "In that charm one thing is impossible of execution. If your daughter does that, then only will the charm be successful." They replied: "Whatever order you give she will carry out." Then she took Maṇidatta's wife aside and said: "Listen. Having made a hidden bower, Anaṅgasenā, when she sees a man brought to her, shall whisper the charm there. Then she shall enjoy the pleasures of love daily with that man. When he takes on the appearance of Śaṃkara-datta, at that very time he will return." She answered: "I will go and ask my husband." When she asked him, Maṇidatta replied: "Beloved, by all means do that by means of which our son-in-law will return." Then she (the ascetic woman) said: "At your door there are many soldiers. At the time when the charm is to be recited it will be impossible to go there." Maṇidatta replied: "No one shall interfere with your visit. I will instruct everyone today. You shall come and go at your pleasure." Then Maṇidatta went and built a bower. That ascetic woman came in a horse-drawn litter and in just the way described caused Anaṅgasenā to whisper the charm. Kāmikalpalatā continually conversed with her.

One day the ascetic woman said to Anaṅgasenā: "Daughter, how have you come to such a state? When I see you with your body extremely thin, because of your distress I am greatly distressed. Tell me." Anaṅgasenā replied: "Mother, since my husband went to trade, beginning from that time I have not seen even the shadow of a man. Now that I have seen a man at the moment of whispering the charm, I remember my amorous sport with my husband." Hearing that the ascetic woman said: "If that is so, propose it to that same man." She replied: "In that case, tell him that." The ascetic woman said: "I give him to you. By joy you will produce joy." She said: "Do not tell this to anyone else." Then Kāmikalpalatā was pleased and secretly told Śaśideva. When he had heard that, Śaśideva was as if he had regained life. Then he continually enjoyed manifold amorous sports with Anaṅgasenā. And Anaṅgasenā, since she had got the learned Śaśideva, forgot Śaṃkaradatta. The ascetic woman under pretence of reciting the charm came and went continually to further Śaśideva's intercourse.

athai 'kadā mūladevaḥ śaśidevam abravīt: sakhe, atra sthitvā prajojanābhāvaḥ. tasmād anaṅgasenām ādāya svadeśe gamyatām. śaśidevo vadati: katham<sup>34</sup> etac chakyam. mūladevo vadati: tava vacanena sā 'tivarāgavati. yad vadiṣyasi sā tat kariṣyati. tato dolayā sā 'trā 'gamiṣyati. tadā mayo 'pāyaḥ kartavyaḥ. tataḥ śaśidevo gatvā 'naṅgasenām mūladevopadiṣṭam kathayām āsa. sā tad apy aṅgikṛtavati. mūladevaḥ sahasā bhāṣasataikam<sup>35</sup> ādāya rājadvāram samāgatya śaśidevasadrśo<sup>36</sup> bhūtvā dolārūḍhām tām nirikṣya tasyā vastre<sup>37</sup> dhṛtvā vadati<sup>38</sup> sma: tvam mama bhāryā prāṇadhikā.<sup>39</sup> katham prapalāyayaṣi.<sup>40</sup> tadā rakṣakā janā<sup>41</sup> anaṅgasenāyāś ceṣṭām maṇidattāya kathayām āsuh. tac chrutvā maṇidatto gatvā rājānam jñāpayām āsa. rājā ca mitrapatniḥ dambanām adhigamyā 'naṅgasenām ātmasamīpam āniya vadati.<sup>42</sup> re re nirlajja, mama mitrapatny anaṅgasenā tvayā patnīm<sup>43</sup> vaditvā katham dhṛtā. asyāḥ pitā maṇidattaḥ khyāta eva 'ste. tat katham etad vadasi. yāhi yāhi. tvam aham vyāpādayāmi. kiṁ karomi. yajñopavitam āste. śvetaketuḥ aham tena vakṣyāmi. tatas teno 'ktam: cirapravāsinā mayā<sup>44</sup> 'lokyā dhṛte 'yam. tato 'ham mama patnīm āniyā 'vaśyam nrpatīm<sup>45</sup> darśayiṣyāmi. tadai 'va mamai 'śā<sup>46</sup> 'kīrtiḥ palāyiṣyate. iti vākyena sarvān saṁtoṣya gataḥ.

gatvā kāmikalpalatām āha: mātara, yadi tvam manyase tadā 'naṅgasenām ādāya gacchāmaḥ. tayo 'ktam: katham etac chakyam. mūladevo<sup>47</sup> vadati: mātara, sā 'tivarāgavati śaśidevavākyād yāsyati. kiṁ tu tasyā akīrtir loke sthāsyati. ekā mṛtā strī mayā 'netavyā. gandhacandanaharitālādibhis<sup>48</sup> tām parimārjyā 'dāya dolayā 'nītvā śaśidevena saha tatra bhavati yāsyati. gatvā 'naṅgasenāyāḥ sarvābharaṇam<sup>49</sup> tasyām dattvā 'naṅgasenāyāḥ śayyāyām śayayitvā bhavatyā 'tra gantavyam. tataḥ śaśidevas tadgrhe 'gnīm dattvā 'naṅgasenām ādāya palāyiṣyate. tadā 'naṅgasenāyāḥ sarvābharaṇena yutām tām

<sup>34</sup> P om. through vadati, but some such words are necessary.

<sup>35</sup> PV *bhaṭṭa*°.

<sup>36</sup> V °sadrśam kṛtvā.

<sup>37</sup> V *vastraprānte dh*°. P *dhṛtā* for *dhṛtvā*.

<sup>38</sup> P om. *v*° *s*°.

<sup>39</sup> V *prāṇasamā*.

<sup>40</sup> V *yāsyasi*.

<sup>41</sup> V *dāsījanāś ca*.

<sup>42</sup> V *mūladevaḥ v*°.

<sup>43</sup> P *matpatnīm viditvā*. V *matpatnīm vaditvā*.

<sup>44</sup> V *mayā tām evālokyā mā* (read *sā*) *mayā dhṛtā*. P for *dhṛteyam*, *dhṛtoyam*.

<sup>45</sup> V °pate darśayāmi.

<sup>46</sup> V 'śāpakīrtiḥ.

<sup>47</sup> P om. *m*° *v*°.

<sup>48</sup> P °tālābhis.

<sup>49</sup> P om. *s*° *t*° *d*°, but necessary to sense.

One day Mūladeva said to Śaśideva: "Friend, there is no use in staying here. So bring Anaṅgasenā and let us go to our own country." Śaśideva replied: "How is that possible?" Mūladeva said: "She is very much enamored of anything you say. She will do what you say. So she shall come here in a litter. Then I shall invent an artifice." Śaśideva went and told Anaṅgasenā what Mūladeva had commanded. She assented even to that. Mūladeva at once with a hundred servants<sup>10</sup> came to the king's gate in the guise of Śaśideva and looking at her as she rode in the litter he seized her by the clothes and said: "You are my wife, dearer to me than life itself. Why do you run away and leave me?" The guards told Maṇidatta what was happening to Anaṅgasenā. Hearing that Maṇidatta went and told the king. And the king, when he learned of the insult to his friend's wife, summoned Anaṅgasenā to him and said to Mūladeva: "Oh shameless man, why have you seized Anaṅgasenā, my friend's wife, saying that she was your wife?"<sup>11</sup> It is very well known that Maṇidatta is her father. So why do you say that? Begone, begone! or I shall kill you. Will I do it? Here is the sacred thread. By that I, Śvetaketu, will take oath."<sup>12</sup> Then he said: "I have been away from home a long time; when I saw this woman, I seized her (thinking she was my wife, for she looks just like her).<sup>13</sup> Therefore I shall surely bring my wife and show her to your majesty. Only then will this disgrace of mine be wiped out." When he had satisfied them all with these words, he went away.

He went and said to Kāmikalpalatā: "Mother, if you think it right, then let us take Anaṅgasenā and leave." She said: "How is that possible?" Mūladeva replied: "Mother, since she is exceedingly enamored, she will go if Śaśideva says so. However, a disgraceful report of her will remain among the people. I must bring a dead woman. When you have rubbed the body with perfume, sandal, orpiment, and the like, and have taken and carried her in a litter, you shall go there with Śaśideva. When you have arrived, put on her all Anaṅgasenā's ornaments and lay her on Anaṅgasenā's bed and come here. Then Śaśideva shall set fire to that house and shall run away with Anaṅgasenā. When

<sup>10</sup> For *śataika*, see Intro. §8.

<sup>11</sup> The reading of the text, *patnīm vaditvā*, is the simplest emendation for the MS.'s *matpatnīm vaditvā*. Possible readings would be *vatpatnīm* or *matpatnī 'ti* or even, by contamination of constructions, *matpatnīm iti* (see Whitney, §268b; Speyer, §292), but the MS. reading seems impossible even as a contamination.

<sup>12</sup> I follow Bettei in thinking that Śvetaketu here takes an oath on his *yajñopavīta*, though in detail my translation differs somewhat from his. A really satisfactory interpretation is not at hand; I suspect some corruption in the text.

<sup>13</sup> This bracketed phrase is not represented in the text, which may be incomplete here.

ālokyā sarve 'naṅgasenājñānaṁ tasyām eva kariṣyanti. tataḥ kaiś cid api na vaktavyam: anaṅgasenā parapuraṣam ādāya palāyitavati. atha mūladevopāyena<sup>50</sup> tathāvidhaṁ karmā "carya<sup>51</sup> tām ādāya svadeśam agamac chaśidevo mūladevena saha.

athā 'paradine tanmātāpitarau bahu<sup>52</sup> vilapantau tiṣṭhataḥ. rājñā svayam āgatya tasyā asthīni mitrasnehān nānātīrthe<sup>53</sup> prasthāpitāni. tāpaśi hā hā kṛtvā vilapantī vadati: asmin deśe na sthātavyam. anaṅgasenā priyaśiṣyā mṛte 'ty aham anyatra yāmi. iti nigadya padmavatyām nagaryām yayau. atha kiyatā kālena mūladevo 'naṅgesenām ādāya śaśidevasahitas tām rājānaṁ darśitavān uvāca: matpatnīm anaṅgasenākārām paśyatu devaḥ. asyāḥ sādṛśyamohena purā 'naṅgasenā dhṛtā. tatas tām ālokyā rājā vismito vadati: aho sāksād anaṅgasene 'yam. tato rājā prasādam dattvā prasthāpitavān. anaṅgasenāyā mātāpitarau tām duhitaram evā "lokyā 'naṅgasenāyāḥ sarvābharaṇaṁ tasyai dadatuś cakrandatuś ca.

vetālo vadati: vadatu deva. kāmikalpalatāyā mahatī buddhiḥ kim vā mūladevasya. rājā vadati: śṇu re vetāla. mūladevo mahān dhūrtaḥ sarvatro<sup>54</sup> 'tpannabuddhitvāt. iti rājānaṁ vañcayitvā vetālaḥ śiṁśapāvṛkṣe punar lalāga.

iti dvāviṁśativetālakathāprabandhaḥ.<sup>55</sup>

### STORY 23<sup>1</sup>

atha punar ānīyamāno vetālaḥ kathām aparām kathayati:

deva, narmadātaraṁgiṇītīra ekacakravartīnāmadheyā<sup>2</sup> nagarī sthitā. tasyām arimaulimaṇir<sup>3</sup> nāma rājā babhūva. ekadā mahān<sup>4</sup> eko jantur āgatya srotasi<sup>5</sup> militaḥ. purajanaiḥ kutūhalena sa māritaḥ.<sup>6</sup> tasyo 'dare trailokyamohanīyākṛtir ekā kanyā prāptā. sahasā sarve<sup>7</sup> tad-vṛttāntaṁ rājānaṁ jñāpayām āsuḥ. rājā tatrā "gatya vividhasauhrdam<sup>8</sup> ācarya papraccha: he kanyake, kā tvam. kimartham idrśīm daśām āgatā 'si. prṣṭā brūte: deva, nṛpamaṇimukutaśya rājñāḥ kanyā

<sup>50</sup> P mūladevoyena. V mūladevasyo-pāyena.

<sup>51</sup> P "caryeti.

<sup>52</sup> V bahuvidham.

<sup>53</sup> V śmaśānatīrthe.

<sup>54</sup> V yataḥ sarvatra upannabuddhitvam asya. P has yataḥ crossed out.

<sup>55</sup> V ekaviṁśo vet°.

<sup>1</sup> HO om. story. In V 22.

<sup>2</sup> V ekacakravartīn°. W calls it ekacakrā.

<sup>3</sup> V always so. P sometimes with maṇi omitted, once with maṇi erased. W has both forms.

<sup>4</sup> V mahākāyo j° eka.

<sup>5</sup> V srotasā.

<sup>6</sup> V vidāritaḥ.

<sup>7</sup> P has s° in brackets.

<sup>8</sup> V tām ālokyā v°.

they see her covered with all Anaṅgasenā's ornaments, everyone will think she is Anaṅgasenā. So no one will say: 'Anaṅgasenā has run off with another man.'" According to Mūladeva's strategem the plan was carried out and Śaśideva took her and went with Mūladeva to their own country.

The next day her mother and father continually lamented loudly. The king himself came and through affection for his friend sent her bones to various holy pilgrimage-places. The ascetic woman cried aloud: "Alas! alas!" and lamenting said: "I will not stay in this place. Since my dear pupil Anaṅgasenā is dead, I will go elsewhere." When she had said this, she went to the city of Padmāvati. After some time Mūladeva with Śaśideva took Anaṅgasenā and showed her to the king and said: "Let your majesty see how my wife looks like Anaṅgasenā. Deceived because of her resemblance I formerly seized Anaṅgasenā." When he had looked at her, the king was astonished and said: "Why, this is Anaṅgasenā in person!" The king then gave proof of his favor and dismissed them. Anaṅgasenā's mother and father, when they saw her, who was really their own daughter, gave her all Anaṅgasenā's jewels and wept.

The goblin said: "Let your majesty speak.<sup>14</sup> Did Kāmikalpalatā or Mūladeva show more ready wit?" The king replied: "Listen, goblin. Mūladeva was the greatest deceiver because his wit was more ready at all times." Thus having deceived the king, the goblin hung again on the śiṅśapā-tree.

So ends the twenty-second story of the goblin.

### 23. HOW AN OGRE DEVASTATED ARIMAULIMAṆI'S KINGDOM<sup>1</sup>

Then as the goblin was being carried along again, he told another story:

Your majesty, on the banks of the river Narmadā there stood a city named Ekacakravartī.<sup>2</sup> There lived a king called Arimaulimaṇi.<sup>3</sup> One day a great animal was found coming down the river. The people of the town killed it out of curiosity. In its belly they found a girl whose beauty fascinated the three worlds. At once they informed the king of that matter. The king went there and showed her kindness in various ways and asked her: "Maiden, who are you? Why have you come to such a state?" She answered: "Your majesty, I am the daughter of

<sup>14</sup> For the construction, see Intro. §8.

<sup>1</sup> This story is not in the other versions.

<sup>2</sup> Perhaps = being governed by a supreme king.

<sup>3</sup> = Whose enemies are his crest-jewel. For a non-honorific meaning, see note 17.

'ham śobhāvati nāma. sakhīśataparivṛtayā<sup>9</sup> jalakrīḍārthaṁ mayā nadyā jale samāyātam. tadānīm aham anena prāpya gilitā. svapne sthite<sup>10</sup> 'va bhūtā 'smi. mama pitur deśaḥ kutaḥ.<sup>11</sup> ahaṁ vā<sup>12</sup> kva. ekam api na jānāmi. tac chrutvā rājā vadati: kanyake, pūrvam eva tava vivāhārthaṁ nṛpamaṇimukuto rājā mama sthāne manuṣyaṁ pra-sthāpya sthitaḥ. tac chrutvā sā<sup>13</sup> vadati: deva, bhavataḥ kiṁ nāma. rājā 'ha: arimaulimaṇir nṛpatir aham. sā brūte: deva, mamā 'bhilaṣi-tasiddhir<sup>14</sup> akāri. tato rājā tasyāḥ pānigrahaṇacikīrṣur abhavat.

tad avagamya pracchannarūpiṇā rākṣaseno 'ktam: katham imāṁ śobhāvatiṁ neṣyasi. pitrā<sup>15</sup> sahā 'ham imāṁ khādiṣyāmi. tad yadi svakiyājīvitam icchasi tad<sup>16</sup> asyāḥ pānigrahaṇaṁ mā kuru. mama pitā kumbhīrarūpeṇa mātā jalaukārūpeṇa vidyate. kṛkalāsarūpeṇa 'smi. tato rājā prakupyā tam abravīt: re re rākṣasa, tava pitā mama kiṁ kartuṁ pārāyati. rākṣasaḥ kruddho brūte: re re nṛpādharma, vayaṁ brahmarākṣasāḥ. tvaṁ kathaṁ mama pitaram adhikṣipasi. yātu, mayā 'parādham<sup>17</sup> vāram ekam soḍham. rājā vadati: vāraikasya prayojanāni santu. śatavārān adhikṣipāmi. yāhi, duṣṭa. yat kartuṁ kṣamas<sup>18</sup> tadā tat kuru.<sup>19</sup> tataḥ kopavatā rākṣaseno 'ktam: nṛpā-dharma, sarvam idānīm rājyaṁ rakṣiṣyasi.

iti nigadya sahasā pitaram vijñāpya laṅkāpurīm gatvā rākṣasānāṁ melakaṁ kṛtvā 'rimaulimaṇirpater<sup>20</sup> nagaram āgamya sa tālajaṅghaḥ pitrā sahā 'jagāma. pracchannarūpeṇa yān mānuṣān prāpnuvanti tān khādantaḥ santi. atha tālajaṅgheno 'ktam: mātāḥ kumbhodari, veśyā-rūpaṁ āśritya<sup>21</sup> tam nagaram gatvā mānuṣān khāditvā nagaram śūnyaṁ kuru. tac chrutvā kumbhodari veśyārūpaṁ dhṛtvā kuṭṭiniḥgrhe vasa-tiṁ cakāra. kuṭṭiniṁ tām ālokya prechati: kā bhavati. sā brūte: madonnatā nāma veśyā 'ham. tava grhe sthātum icchāmi. tayo 'ktam: madgrhe sukheṇa tiṣṭhatu. tato ye ye tām kāmāyanti tān kriḍācchalena rahasi nītvā khādanti vidyate.

athai 'kadā vasudattanāmna<sup>22</sup> upādhyāyasya putro vidyādharas tayā

<sup>9</sup> P sakhīśahap°. V sakhīś°.

<sup>10</sup> V svapnotthite.

<sup>11</sup> V kuta.

<sup>12</sup> P ca vā.

<sup>13</sup> P om.

<sup>14</sup> V °siddhiṁ karotu.

<sup>15</sup> V tvayā saha aham. P 'yam for 'ham.

<sup>16</sup> V tadā asyāḥ.

<sup>17</sup> V om.

<sup>18</sup> V pārāyasi.

<sup>19</sup> V karōṣi.

<sup>20</sup> P om. maṇi.

<sup>21</sup> V ādhṛtya.

<sup>22</sup> P upā° putro vasudattanāmna tayā etc. V patro for putro. W vasudattā-nāmnaḥ svādhiyikanāyakasya putro vidyādharānāma subhagaḥ etc.



king Nṛpamaṇimukuta<sup>4</sup> and am called Śobhāvati.<sup>5</sup> Surrounded by a hundred attendants I entered the water of the river to sport in the water. Then this creature caught me and swallowed me. I have become like one in a dream. Where my father's country is or where I am, neither one do I know." Hearing that the king said: "Maiden, previously king Nṛpamaṇimukuta sent a man to me to suggest that I should marry you." She replied: "Your majesty, what is your name?" The king replied: "I am king Arimaṣṣaṇi." She said: "Your majesty, my desire has been accomplished." Then the king became very desirous to marry her.

Learning that, an ogre, who was disguised, said: "How will you marry this Śobhāvati? I and my father will eat her. So if you desire your own life, do not marry her. My father appears in the form of a crocodile, and my mother in that of a leech. I have the form of a lizard." The king flew into a passion and said to him: "You scoundrel of an ogre, what can your father do to me?" The ogre answered angrily: "You scoundrel, you worst of kings, we are brahman-ogres. How dare you insult my father? But let it pass. I tolerate the offence once." The king said: "There may be occasions where once is enough.<sup>6</sup> I shall insult him a hundred times. Go, villain. Do what you can." Then the ogre in anger said: "Worst of kings, now you had better protect your whole kingdom."

When the ogre Tālajaṅgha<sup>7</sup> had said this, he immediately informed his father and went to Laṅkāpuri.<sup>8</sup> There he assembled the ogres and came to the city of king Arimaṣṣaṇi with his father. Disguising themselves they continually ate all the men that they caught. Then Tālajaṅgha said: "Mother Kumbhodari,<sup>9</sup> putting on the form of a harlot go to that city and eat the men and make the city empty." Hearing that, Kumbhodari put on the form of a harlot and stopped at a bawd's house. The bawd seeing her asked: "Who are you?" She replied: "I am a harlot named Madonnatā.<sup>10</sup> I wish to stay in your house." She said: "Stay in my house at your pleasure."<sup>11</sup> Then whatever men loved her she took in private under pretext of sporting with them and ate them.

One day Vidyādhara,<sup>12</sup> the son of a teacher named Vasudatta,<sup>13</sup> met

<sup>4</sup> = Having kings as his crown of jewels.

<sup>5</sup> = Abounding in beauty.

<sup>6</sup> For *varaika*, see Intro. §8. The sense of the sentence is somewhat doubtful.

<sup>7</sup> = Having legs as long as a palm-tree.

<sup>8</sup> The chief city of Ceylon, the capital

of Rāvaṇa, king of the rākṣasas.

<sup>9</sup> = Pot-belly.

<sup>10</sup> = Sublime in love.

<sup>11</sup> If *tiṣṭhatu* is correct, and not *tiṣṭha tu*, a subject *bhavadī* must be understood.

<sup>12</sup> = Possessed of knowledge.

<sup>13</sup> = God-given.

saha militaḥ. tadā sā vidyādharam atisundaram dṛṣṭvā tena samam kriḍantī vidyate. atha nijapatnīnirbandhād dinam ekaṁ nā "gataḥ. tadā rākṣasī kāmapiḍitā nīsvasya mātṛrūpeṇa tasya gr̥he rātrau gatvā vidyādharam nijakāntayā saha ramamānam ālokyā prakupyā tatrai 'va bhramarī bhūtvā puṣpaghrāṇasya vyājena vidyate. tatas tām ālokyā vidyādharo nijakāntām abravīt: priye, bhramarī 'yaṁ niḥsāryatām. asyāḥ pakṣavātena dīpo nirvāṇatām eṣyati. tatas tayo 'ktam: nātha, puṣpamadhugandhenā 'tra bhramarī 'yaṁ tiṣṭhati. tiṣṭhatu. tato vidyādhareṇa dīpanirvāṇatayā hastāghātena sā kṣiptā. tataḥ sā mūr-chāṁ mahatīm āśādyā katham api svāsthyam āśāditavati. tataḥ sā madonnatā manase 'ty acintayat: yadā matsamīpam āyāsyaty ayaṁ tadā 'sya rūdhiram māṁsam ca khādītvā duḥkham etat praśamayīṣyāmi.

athā 'paradine tayā saha kriḍītvā gatanidraṁ vidyādharam iyaṁ vyāpādayām āsa. kharjūrajaṅgha<sup>23</sup> āgatya khādītam imam<sup>24</sup> nītvā nijasthānam āgataḥ. atha paureṇa jñātvā tattvam asyās ceṣṭā rājani jñāpitā: deva, ekā<sup>25</sup> rākṣasī veśyārūpeṇa vidyate. sai 'va pauraṇān khādati. vidyādharo 'pi khādītas tayā. tato 'rimaulimaṇir gatvā tām papraccha: re re pāpiṣṭhe, tvayā<sup>26</sup> brāhmanaputraḥ khādītaḥ. tat<sup>27</sup> paureṇa dṛṣṭvā jñāpito 'ham. rākṣasī brūte: bhavato<sup>28</sup> bhadram eva jñāpitam. kumbhodarī nāma rākṣasy aham. mama bhartā kharjūra-jaṅghaḥ. putraś ca tālajaṅghaḥ. tvayā me putram tiraskṛtya śobhā-vatī nītā. tena kopena rākṣasān grhītvā mama svāmī vipraṁ khādati. tato rājā sarvān ādideśa: rākṣasī 'yaṁ hanyatām. sā ca nijamūrtim dhṛtvā tām sarvān tiraskṛtya kharjūrajaṅghasya sthānam gatā.<sup>29</sup> tato rājā yogyalokaṁ prasthāpya tasya prītim akārayat. niyamam kṛtvā pratyekajanam<sup>30</sup> dadāti. anena vidhinā kālam nayamāno vidyate.

athai 'kadā putravatyā divaso militaḥ. sā tu putramaraṇam ava-gamya roditi. ity eva kāle mahābalanāmnā mahārājena deśāntariṇā prṣṭā: mātāḥ, kimarthaṁ rodiṣi. tadā sā mahābalaṁ vṛttāntam abhyadhāt. teno 'ktam: mātāḥ, sarvān rākṣasān ahaṁ vyāpādyā tava putrasya rakṣaṇam kariṣyāmi. gatvā rājānam jñāpaya. tataḥ sā

<sup>23</sup> V *kharjūrā*° throughout.

<sup>24</sup> P *idam* n°. V *imam* jñātvā.

<sup>25</sup> V *kuṭṭinigr̥he* e°.

<sup>26</sup> P *tayā*.

<sup>27</sup> V for sentence: p° *dṛṣṭvāham* jñā-

*pitāḥ*. P 'yam for 'ham.

<sup>28</sup> P *bhavatā*. V *bhavataḥ*.

<sup>29</sup> P *gataḥ*.

<sup>30</sup> V *pratyaham* ekaj°.

her. She, seeing that Vidyādhara was very handsome, had intercourse with him continually. Then one day because his wife insisted that he should make love with her, he did not go to Madonnatā. So the ogress sighed because she had been smitten with love and went to his house at night in the guise of his mother. When she saw Vidyādhara enjoying the pleasures of love with his own wife, she became angry and on the spot she became a bee and appeared as if drawn by the smell of a blossom. When he saw her, Vidyādhara said to his wife: "My dear, have this bee chased out. Because of the breeze made by her wings the light will be extinguished." She answered: "Master, this bee is here because of the perfume of the flowers' nectar. Let her stay." Vidyādhara struck the bee with a blow of his hand lest she blow out the light. She became very faint but somehow managed to recover her senses. Madonnatā then reflected: "When he comes to me, I shall eat his flesh and blood and avenge that wrong."

So on the next day when Vidyādhara after sporting with her had gone to sleep, she killed him. Kharjūrajaṅgha<sup>14</sup> came and ate him<sup>15</sup> and went back to his own abode. Then a citizen found out what had happened and reported to the king what she was doing, saying: "Your majesty, an ogress is here in the form of a harlot. It is just she who is eating the people of the city. Vidyādhara also has been eaten by her." Arimaulimaṇi then went and asked her: "Wretch, evil woman, you have eaten the son of a brahman. A citizen saw that and informed me." The ogress said: "You have been very well informed. I am an ogress named Kumbhodarī. My husband is Kharjūrajaṅgha and my son Tālaṅgha. You insulted my son and married Śobhāvati. Through anger at that my husband collected the ogres and ate the brahman." Then the king gave all his men orders: "Let this ogress be killed." And she assumed her own form, reviled them all and went to Kharjūrajaṅgha's abode. The king then sent suitable persons and had them make friends with him. He made an agreement with the ogre and always gave him a man a day. In that way some time passed.

Once the lot for the day fell upon a woman who had a son. She, realizing that her son must die, wept. At that moment a foreign king named Mahābala<sup>16</sup> asked her: "Mother, why are you weeping?" She told Mahābala the story. He said: "Mother, I will kill all the ogres and protect your son. Go and inform the king." Then she went at

<sup>14</sup> = Having the legs of a scorpion.

<sup>15</sup> The text *khāditaṃ imaṃ nūvā* can perhaps bear the meaning given in the translation, i.e. "brought him eaten" = "ate him." If *khāditaṃ* could mean

"food," I should prefer the reading of P, *idaṃ* for *imaṃ*. V's reading is an obvious emendation.

<sup>16</sup> = Having great strength.

sahasā gatvā rājānam jñāpayām āsa. rājā ca tam nītvā vadati: vatsa, yady evam tadai 'tad rāṣṭram tubhyam aham dāsyāmi. tato harṣito mahābalo gatvā kharjūrajañgham tādayām āsa. tadā 'sya vīryeṇa sa kātaro bhūtvā brūte: yuvarāja, rakṣa mām. yuvarājo vadati: prāpivadhārtham<sup>31</sup> śapatham kuru. arimaulimaṇinṛpater nagare tvayā balaṁ na kartavyam. tac chrutvā rākṣasena satyam akāri.<sup>32</sup> tam vimucya rājānam<sup>33</sup> agamat.

rājā kṛtakāryo bhūtvā mandādaram kṛtavān. tataḥ prakupya kumāreṇa bhanitam: tavā 'rimaulimaṇināmā<sup>34</sup> 'nyapadārthasamāśena yuk-tam. tasmān na yukto bhavān. iti nigadya sahasā mahābalo rākṣasāya svātantryam dattvā svadeśam agamat. atha tena rākṣasena tatpaurajanā bhākṣitāḥ. rājā śobhāvatīm gṛhītvā<sup>35</sup> mahābalasya deśam agamat. mahābalas tasya pūjām ācārya paradine papraccha: rājan, katham idṛśi daśā bhavataḥ. tataḥ kṛtāparādhena rājñā vaktum na jñāyate. mahābalena mahātmanā kim cid vihasya punar gatvā rākṣasam satyam kārayitvā nijakarituragasainyasāmagrīr dattvā tathāvi-dham arimaulimaṇim nṛpatim kṛtvā svadeśam agamat.

vetālo<sup>36</sup> vadati: vadatu deva. sa pauraṇavidyādharabrahma-vadhī<sup>37</sup> kim arimaulimaṇiḥ kim vā mahābalaḥ kim atha rākṣasas tāla-jañghaḥ.<sup>38</sup> rājā vadati: śṛṇu re vetāla. pauraṇānām vadho 'rimauli-maṇau rājani nā 'nyasmin. iti praśnacchalena nṛpater maunabhañgam kṛtvā vetālaḥ śiśāpāvṛkṣe punar lalāga.

iti trayaviṁśatitamo<sup>39</sup> vetālakathāprabandhaḥ.

### STORY 24<sup>1</sup>

atha punar āṇiyamāno vetālaḥ kathām aparām kathayati:

<sup>31</sup> V brāhmaṇarakṣārtham.

<sup>32</sup> V akarot.

<sup>33</sup> V yuvarājo r°.

<sup>34</sup> P erases maṇi.

<sup>35</sup> V saputrīm g°.

<sup>36</sup> V om. vet° vad° vet°.

<sup>37</sup> V °brāhmaṇavadhabhāgī.

<sup>38</sup> V atha vā rākṣasajañghaḥ.

<sup>39</sup> V dvāviṁśa.

<sup>1</sup> HO om. through p. 140 line 11, roditi. In V 23.

once and informed the king. The king summoned him and said: "Son, if so, then I will give you this kingdom." Mahābala went joyfully and beat Kharjūrajañgha, who became afraid on account of his strength and said: "Prince, spare me." The prince answered: "Take an oath regarding slaying living beings. You must not do violence in king Arimauli-*maṇi's* city." When he had heard that, the ogre promised. He released him and went to the king.

The king, since his object had been accomplished, showed little respect for him. Then the prince became angry and said: "Your name Arimauli*maṇi*<sup>17</sup> is fitting because of the combination of the other meanings of the words. Therefore you are not clever." When he had said this, Mahābala at once released the ogre from his oath and went to his own country. Thereafter the ogres ate the king's citizens. The king took Śobhāvati and went to Mahābala's country. Mahābala honored him and on the next day asked him: "King, why are you in this condition?" Then the king, because he had committed a fault, did not know what to say. The noble Mahābala smiled a little and went again and extracted the promise from the ogre. He gave to Arimauli*maṇi*, though he had shown himself of such a bad character, a body of his own elephants, horses, and troops, and made him king and then he went to his own country.<sup>18</sup>

The goblin said: "Let your majesty speak.<sup>19</sup> Who slew the citizens and the brahman Vidyādhara, Arimauli*maṇi* or Mahābala or the ogre Tālajañgha?" The king said: "Listen, goblin. The murder of the citizens rests on Arimauli*maṇi* the king and no other." Thus having broken the king's silence by the pretext of a riddle, the goblin hung again on the śiṅśapā-tree.

So ends the twenty-third story of the goblin.

#### 24. HOW JĪMŪTAVĀHANA SAVED THE NĀGAS FROM GARUḌA<sup>1</sup>

Then as the goblin was being carried along again, he told another story:

<sup>17</sup> Here the name has its derogatory meaning, probably "jewel, or greatest, of enemies," or perhaps "the crest-gem of his enemies." With *mauli<sup>maṇi</sup>* in the sense of superior or best of a class, cf. *ratna* in this sense.

<sup>18</sup> Instead of *agamat* of the text, grammar requires either *agamyata* or *gatam*. An example of careless writing.

<sup>19</sup> For the construction, see Intro. §8.

<sup>1</sup> In the other versions this story has as preface an account of how Jīmūta-vāhana and his father abandoned their kingdom to their relations and went to live as hermits. J. then married a girl, the sister of his friend. The story has been treated by F. D. K. Bosch in his dissertation submitted at Leiden in 1914, *De Legende van Jīmūtavāhana in de Sanskrit-litteratuur*.



deva, asti narmadātīre dharmapurānāmadheyam nagaram. tatra jīmūtavāhanam nāma rājā babhūva. sa rājā 'mātyasahitaḥ sukhāsina āste. ity eva kālā ekā strī karuṇasvareṇa roditi. krandanam śrutvā rājā pratihāram ādideśa: pratihāra, kā roditi 'ti gatvā vicāraya. tato gatvā vadati: mātāḥ, kā tvaṁ katham vā rodiṣi. sā brūte: putra, nāgamātā 'ham. mamā 'ṣṭa putrā garuḍena<sup>2</sup> khāditaḥ. eṣa ekaḥ putro vidyate. tam<sup>3</sup> api vairibhāvena khāditum cāhayati.<sup>4</sup> tenā 'ham krandāmi. tataḥ pratihāro gatvā rājānam jñāpayām āsa: deva, śaṅkhanāmno nāgasya mātā roditi. tasyā aṣṭau putrā garuḍena khāditaḥ. eka eva putro vidyate. tam api vairibhāvena khāditum cāhayati. bhaviṣyachokam adhigamya roditi. tac<sup>5</sup> chrutvā rājā vadati: pratihāra, gatvā tām jñāpaya: aham tasyāḥ putrarakṣām<sup>6</sup> kariṣyāmi 'ti.<sup>7</sup> kim tu garuḍasyā 'gamanakālam samadhigamya mām neṣyati. tac chrutvā pratihāro gatvā nāgamātaram abravīt: nāgamātas, tava putram rājā rakṣiṣyati.<sup>8</sup> kim tu garuḍāgamanakāle rājānam jñāpayiṣyati. ity uktvā calitaḥ.

atha tayā garuḍāgamanakāle<sup>9</sup> nīto<sup>10</sup> rājā paramadharmiko jīmūtavāhanas tasmai garuḍāya svadeham upadhaukitavān.<sup>11</sup> tato garuḍo nṛpateḥ pārśvam ekam akhādayat. anantaram pārśvaparivartanam ācaryā 'parapārśvam upaniya vadati: he mahāśaya khageśvara, etat pārśvam api sukhena khāditvā nijasthānam sarpatu<sup>12</sup> bhavān. tac<sup>13</sup> chrutvā sahasā vitarkya<sup>14</sup> garuḍo vismito 'cintayat: ko 'yaṁ mahāśayaḥ<sup>15</sup> pāpiṣṭhena mayā khāditaḥ. anye<sup>16</sup> tāvaṁ maddarśanena prāṇāis tyajanti. ayaṁ ca khādyamāno 'pi prasanna etad vacanam vadati. viśeṣataś ca yajñopavītadhārī dṛśyate. tasmād brahmavādham kṛtavān asmi. iti vicintya garuḍas tam abravīt: bho mahāsattva, kim brāhmaṇo bhavān. rājā vadati: nā 'ham vipraḥ. samdeham vimucya<sup>17</sup> bhavān mām khādatu. garuḍo vadati: kim kṣatriyo 'si. tac chrutvā rājā tūṣṇīm sthitaḥ. garuḍaḥ punas tam abravīt: bho mahāsattva, bhavato varṇaḥ samadhigataḥ. kim tu nijanāma pāpiṣṭham mām jñāpaya. nirbandhātīṣayena rājā brūte: pakṣirāja, jīmūtavāhananṛpatir aham. garuḍo vadati: aham tāvaṁ nāgān khādāmi. tad bhavān katham ātmānam khādayati. iti pṛṣṭo brūte: khageśvara,

<sup>2</sup> W has *garuḍa* and *garutmat*.

<sup>3</sup> V for *i° a° v°*, *etam dveṣabhāvena*.

<sup>4</sup> Everywhere P has *spṛhayati* with *cā* written above *spṛ*. V always *spṛhayati*. HO, when they resume, *cāhayati*.

<sup>5</sup> HO resume here.

<sup>6</sup> P *putram rakṣām*.

<sup>7</sup> P om. *iti*.

<sup>8</sup> P *putrarakṣām rājā kariṣyati*.

<sup>9</sup> P *°gamanasamaye*.

<sup>10</sup> P *ānīto*.

<sup>11</sup> P *upadhaukayitavān*. HO *upadhaukayivān*.

<sup>12</sup> HO *samarpayatu*.

<sup>13</sup> P *etat*.

<sup>14</sup> P *vitarko vism° g°*.

<sup>15</sup> O *mahāyaśaḥ*. V *mahāyaśāḥ*.

<sup>16</sup> HO *anyais*.

<sup>17</sup> HO *vimucyata*.

Your majesty, there is on the banks of the Narmadā a city called Dharmapura.<sup>2</sup> In it there lived a king named Jīmūtavāhana.<sup>3</sup> The king was once comfortably seated with his ministers. At that moment a woman wept with a mournful voice. Hearing her lamentation the king ordered the doorkeeper: "Porter, go and find out who the woman is that is weeping." So he went and said: "Mother, who are you and why do you weep?" She answered: "Son, I am the serpent-mother. Eight of my sons have been eaten by Garuḍa.<sup>4</sup> This is my only surviving son. Garuḍa because of his enmity wishes<sup>5</sup> to eat him also. For that reason I lament." Then the porter went and told the king: "Your majesty, it is the mother of the serpent named Śaṅkha<sup>6</sup> that is weeping. Her eight sons have been eaten by Garuḍa. Just one son is left. Him also Garuḍa wishes to eat because of his enmity. Feeling grief for what is to happen she weeps." Hearing that the king replied: "Porter, go and inform her that I shall protect her son. But when she has ascertained the time of Garuḍa's coming, she shall take me there." Hearing that the porter went and told the serpent-mother: "Serpent-mother, the king will protect your son. But at the time of Garuḍa's coming he shall inform the king." Saying that he went away.

At that time of Garuḍa's coming she brought the very pious king Jīmūtavāhana and he offered his body to Garuḍa. Then Garuḍa ate one side of the king. Immediately he turned over and offered the other side and said: "Oh noble lord of the birds, eat this side also at your leisure and depart to your own place." Hearing this Garuḍa at once deliberated and thought in astonishment: "Who is this noble man that I, wretch that I am, am eating? Others, surely, abandon life at sight of me. But he, even though he is being eaten, calmly says this. More than that, I see that he wears the sacred thread. Therefore I have committed brahman-murder." When he had thought this, Garuḍa said to him: "Noble man, are you a brahman?" The king replied: "I am not a brahman. Put aside your hesitancy and eat me." Garuḍa said: "Are you a kṣatriya?" Hearing that the king remained silent. Garuḍa again said to him: "Noble man, I have found out your caste. But tell me, who am very wicked, your name." Because of his great persistence the king replied: "King of the birds, I am king Jīmūtavāhana." Garuḍa said: "After all, it is snakes that I eat. Then why do you let

<sup>2</sup> = City of righteousness.

<sup>3</sup> = Whose chariot is a cloud. In the other versions he is a vidyādhara.

<sup>4</sup> Garuḍa is the mythical king of the birds, who is the enemy of the snakes, the mythical Nāgas, half human and half serpent. They are born from a

mother Kadrū or Surasā. Their number is variously given, but is usually seven or eight.

<sup>5</sup> On *cāhayati*, see Intro. §8.

<sup>6</sup> = Shell. In the other versions Śaṅkhacūḍa.



śaṅkhasya mātur aṣṭau putrā bhavatā khāditāḥ. eka eva putro 'vaśiṣṭaḥ. tam api khāditum<sup>18</sup> cāhayati bhavān. iti<sup>19</sup> sā roditi. tadā<sup>20</sup> 'ham pratiññātas tasya rakṣārtham ātmaśarīram upanītavān.

tac chrutvā duḥkhito bhūtvā pātālam praviśyā 'mr̥tam āniya garuḍo jīmūtavāhanasya śarīram sampūrṇam kartum udyato 'bhavat. tadā rājā vadati: bho pakṣirāja, yady evam syāt tadā 'ṣṭau nāgaputrān jīvayā 'grataḥ. paścād yad yuktam tad ācariṣyati bhavān. etena vacanena garuḍaḥ prito bhūtvā tān sarvān jīvayitvā paścān nṛpatim jīvayati sma. tataḥ sā nāgamātā navaputrasahitā<sup>21</sup> supṛitā<sup>22</sup> nirbhayā tatrai 'va sthitā. jīmūtavāhano 'pi svam<sup>23</sup> ālayam ājagāma.

jīmūtavāhanagaruḍayor<sup>24</sup> madhye ko mahāyaśā<sup>25</sup> iti vadatu deva.<sup>26</sup> rājā<sup>27</sup> vadati: śṛṇu re vetāla. jīmūtavāhanaḥ pakṣirājo mām yajñopa-vītadhāriṇam ālokyā na<sup>28</sup> khādiṣyati. viśeṣataś ca tena saha mama virodho nā 'sti. tasmān nāgaputrasya rakṣaṇam<sup>29</sup> ācārya mahāpuṇyaṁ prāpnomi 'ti vicintya garuḍāya svaśarīram upanītavān. kim tu garuḍo mahāyaśāḥ.<sup>30</sup> nṛpatāv iti vādini vetālaḥ śiṅśapāvṛkṣe punar lalāga.

iti caturviṅśo<sup>31</sup> vetālakathāprabandhaḥ.

### STORY 25<sup>1</sup>

atha rājā vetālam śākhāṁśākhāṁ<sup>2</sup> bhrāmambhrāmān kadarthyai<sup>3</sup> 'kavṛddhaśākhāyām<sup>4</sup> vidhṛtya sthitaḥ. rājā prabandhenā 'netum akṣamo bhūtvā khaḍgena śākhāṁ ucchidya śākhāsametaṁ vetālam skandhe kṛtvā maunaparāyaṇo bhūtvā kṣāntiśīlasamīpaṁ gantum upa-cakrame. tathā 'pi vetālaḥ guruvākyam<sup>5</sup> praśnam akārṣit:

deva, dakṣiṇasyām diśi dharmaseno nāma rājā 'sīt. tasya mahādevī candrāvati. tasyām anena vilāsavati nāma kanyā samutpādita.

<sup>18</sup> HO khādayitum.

<sup>19</sup> P om.

<sup>20</sup> O tamāham. PV tad aham.

<sup>21</sup> HO mānavap°.

<sup>22</sup> O supratilā.

<sup>23</sup> P svanīlayam. V svālayam.

<sup>24</sup> P vetālo vadati j°.

<sup>25</sup> HO °yaśa. V °yaśāḥ.

<sup>26</sup> V devaḥ.

<sup>27</sup> P om. r° v°.

<sup>28</sup> P om.

<sup>29</sup> P °putrarakṣām.

<sup>30</sup> HO °yaśāḥ.

<sup>31</sup> P °viṅśatitamo. V trayaviṅśa.

<sup>1</sup> In V the story is 24 and the conclusion of the frame story is 25.

<sup>2</sup> HO śākhāṁśākhāṁ.

<sup>3</sup> P samkad°.

<sup>4</sup> P ekavṛkṣaśākh°.

<sup>5</sup> P punar guruvākyā.

yourself be eaten?" Thus questioned he replied: "Lord of the birds, you have eaten eight sons of Śaṅkha's mother. Only one son is left. You desire to eat him too. For this reason she was lamenting. I gave a promise and offered my own body to save him."

When he had heard that, Garuḍa was grieved and having entered Pātāla he brought nectar and commenced to make Jīmūtavāhana's body whole. Then the king said: "King of the birds, if it is to be so, then first bring to life the eight young snakes. Afterwards you shall do what is fitting." Pleased with this speech Garuḍa brought them all to life and afterwards healed the king. Then the serpent-mother with her nine sons remained there very happy and free from fear. And Jīmūtavāhana went to his own house.

"Of Jīmūtavāhana and Garuḍa which is the more glorious? Let your majesty speak." The king said: "Listen, goblin. Jīmūtavāhana considered: 'The king of the birds, when he sees that I wear the sacred thread, will not eat me. More than that, I have no quarrel with him. Therefore I shall save the young serpent and obtain great merit,' and he offered his body to Garuḍa. But Garuḍa is the more glorious."<sup>8</sup> As the king was saying this, the goblin hung again on the śiṅśapā-tree.

So ends the twenty-fourth story of the goblin.

## 25. HOW THE KING WAS UNABLE TO SOLVE THE RIDDLE OF THE MIXED RELATIONSHIP AND HOW THE GOBLIN AIDED HIM IN OUTWITTING KṢĀNTIŚĪLA<sup>1</sup>

Then the king, caring little for his continual motion from branch to branch, caught the goblin on a large branch. Since the king was unable to carry him off because of his firm grip, he cut off the branch with his sword and put the goblin, branch and all, on his shoulder. Then determined to keep silent he proceeded to go to Kṣāntiśīla. Nevertheless the goblin propounded a riddle involving a difficult argument:

Your majesty, in the southerly region there was a king called Dharmasena.<sup>2</sup> His chief queen was Candrāvati.<sup>3</sup> She bore to him a

<sup>1</sup> For the construction, see Intro. §8.

<sup>2</sup> In the other versions the serpent returns and interrupts Garuḍa in the course of his meal. The question as to nobility then lies between him and the king, and the serpent is judged more noble. In Ś. it is added that the king had formed the habit in previous existences of giving up his life for others, and so he suffered no harm in offering his life this time.

<sup>3</sup> The other versions give no account of the earlier history of the vetāla-

inhabited corpse. On this story see Intro. §4.

<sup>2</sup> = Army of righteousness. In S. he is called Dharma, as also in the MSS. of K., in Ś. Pradyumna, king of Prabhavati.

<sup>3</sup> = Possessing the light of the moon, or possessing gold. In S. Candrāvati. In Ś. Pradyumna is married to Pritikari. Their daughter Candraprabhā was married to Vijayabala, king of the Dekkan, and had a daughter Lāvanyavati. It is to the two latter women that the adventure happens.

ekadā sinhaleśvaro rājā tam dharmasenam<sup>6</sup> jetum āgataḥ. tadānīm anyonyayuddham taylor<sup>7</sup> nrpatyor abhūt.<sup>8</sup> atha balavatā sinhaleśvarena parājito dharmasenaḥ svarājyaṁ vihāya hayam āruhya vanam praviveśa. tadvṛttāntam adhigamya tasya mahādevī candrāvati duhitaram vilāsavatīm<sup>9</sup> ādāya vanam<sup>10</sup> prāptavati. atha tatrai 'va vane pracaṇḍasiniho nāma kṣatriyo mṛgānveśanāya sasuta<sup>11</sup> ājagāma.<sup>12</sup> sa kardame paṭhi strīdvayapadacihnam nirikṣya pracaṇḍasinihaḥ putram abravīt: bho putra, divyastrīdvayasya<sup>13</sup> padacihnam upalakṣyate. tad yadi strīdvayam<sup>14</sup> prāptavyam tadā dīrghacaraṇā mama<sup>15</sup> bhāryā hrasvacaraṇā tava bhāryā. tac<sup>16</sup> chrutvā tatputreṇa<sup>17</sup> svikṛtam. tatas tena padacihnena gatvā candrāvativilāsavatyaū sarovare tābhyām<sup>18</sup> prāpte tad daivavaśād dīrghacaraṇā pracaṇḍasinihena svikṛtā hrasvacaraṇā tatputreṇa<sup>19</sup> svikṛtā. kālavaśāt tayos tābhyām putrāv utpāditau. tatkuṁārayoḥ<sup>20</sup> sambandhaḥ ko bhavatu.<sup>21</sup> krodham vimucya samdehacchedam ārabhatu<sup>22</sup> deva.<sup>23</sup>

tac chrutvā rājā viparitasambandhapariccheda<sup>24</sup> āsakta<sup>25</sup> ivā 'sit. ajñātvo 'ttaram na<sup>26</sup> dātum doṣo nā 'sti. iti vicintya dṛḍhamaunena kṣāntiśīlasamīpam gacchan vidyate.<sup>27</sup> vetālo<sup>28</sup> vadati: bho rājan, anena sattvena guṇaviśeṣeṇa<sup>29</sup> tvayi<sup>30</sup> prīto 'smi. tvaṁ vijayī bhava. kiṁ tu tava hitam yad vadāmi tat śṛṇu. rājo 'vāca: ko bhavān mṛta-kādhiṣṭhitaḥ kena vā sarvajñatā tavā 'dhiṣṭhātri. tad<sup>31</sup> aham śrotum icchāmi. śrutvā<sup>32</sup> vihasya vetālo 'bravīt.<sup>33</sup> śṛṇu, rājan, mama vṛttāntam.

aham iha rājadhānyām<sup>34</sup> jātitali<sup>35</sup> grhasthaḥ sthito 'smi. ekadā daivayogena mama<sup>36</sup> grhe jñānī puruṣaikaḥ samāgatya militaḥ. kati-payamāsān madyāyatane maṭham kṛtvā mayā<sup>37</sup> saha sthitaḥ. prati-

<sup>6</sup> P *dharmasīlam*.

<sup>7</sup> P om. *t° n°*.

<sup>8</sup> PV *babhūva*.

<sup>9</sup> P om.

<sup>10</sup> P *bhāyā v°*.

<sup>11</sup> P om.

<sup>12</sup> P *jagāma*.

<sup>13</sup> P *°dvaya*.

<sup>14</sup> HO om. *dvayam pr°*. V *labhyeta* for *pr°*.

<sup>15</sup> P *sā m°*.

<sup>16</sup> O om. *t° ch°*.

<sup>17</sup> P om. *ta*.

<sup>18</sup> PV om.

<sup>19</sup> P om. *ta*.

<sup>20</sup> PV *tayoḥ k°*.

<sup>21</sup> PV *bhavati*.

<sup>22</sup> V *āracayatu*.

<sup>23</sup> PV *devaḥ*.

<sup>24</sup> P *°chede*.

<sup>25</sup> HO *asakta* (? *āsakta*).

<sup>26</sup> HO *uttareṇa*. P *ajñātottareṇa*.

<sup>27</sup> P *°ann āste*. Here V inserts *iti caturvīṁśavetūlakathāprabandhaḥ*.

<sup>28</sup> P *tato v°*.

<sup>29</sup> P om.

<sup>30</sup> PV *prajñābalena t°*.

<sup>31</sup> HOV *kena vā t°*.

<sup>32</sup> P *ta s°*.

<sup>33</sup> P *vadati*.

<sup>34</sup> H *°dhānīye*. O *°dhānīya*.

<sup>35</sup> PV *jātyā taili*.

<sup>36</sup> P om. *m° g°*.

<sup>37</sup> HO *mayā sa yūcitaś ca pratid°* etc. V *mayā sthāpitaḥ*.

daughter named Vilāsavatī.<sup>4</sup> Once king Siṅhaleśvara<sup>5</sup> came to conquer Dharmasena, and a battle was fought between the two kings. Siṅhaleśvara who was strong conquered Dharmasena, and he abandoning his kingdom mounted a horse and entered the forest. When she heard the news, his chief queen Candrāvati took her daughter Vilāsavatī and went into the forest. Then into that same forest a kṣatriya named Pracandasiṅha<sup>6</sup> had come with his son to hunt deer. In the mud on the path Pracandasiṅha saw the footprints of two women and said to his son: "Son, here I see the footprints of two beautiful women. Now if we find the two women, the one with the long feet will be my wife and the one with the short feet yours." Hearing that, the son agreed. They followed those footprints, and Candrāvati and Vilāsavatī, who had come to a lake, were married by them by the power of fate, the one with the long feet by Pracandasiṅha, the one with the short feet by his son.<sup>7</sup> In the course of time the two women each bore a son to them. What shall be the relationship between those two sons? Let your majesty put aside anger and undertake to solve the question.<sup>8</sup>

When he had heard that, the king seemed to be intent upon the solving of the inverted relationship. He thought: "If I do not know, it is not a sin not to give an answer," and in complete silence he continued on his way to Kṣāntiśīla. The goblin said: "King, because of your courage and the excellence of your qualities I am pleased with you. Be victorious. But listen to this which I tell you of advantage to you." The king replied: "Who are you who dwell in a corpse and whence comes the omniscience that resides in you? I desire to learn that." Hearing that the goblin laughed and said: "Listen, king, to my story.

"I was a householder, an oil-miller by caste, here in the capital. Once by the power of fate a wise man came and arrived at my house. For some months he stayed with me, in a hermitage-cell which I had made at my dwelling. Every day food was provided for him as alms.

<sup>4</sup> = Possessed of coquetry. In the other versions Lāvṇyavatī.

<sup>5</sup> = Lord of Ceylon. In the other versions the king's relations attempted to seize the kingdom. In S. the king went with the women and was killed while protecting them from wild mountaineers.

<sup>6</sup> = Terrible lion. In S. Candasiṅha, and his son Siṅhaparākrama; in Ś. unnamed.

<sup>7</sup> In the other versions the one with long feet was the daughter, the one with short feet the mother.

<sup>8</sup> For the construction, see Intro. §8.

dinaṃ tasmai bhikṣābhojanānnaṃ<sup>38</sup> kalpyate. anantaraṃ varṣāprabhātetena jñāninaḥ deśāntare<sup>39</sup> gantavyam iti kṛtvā<sup>40</sup> nibhṛtaṃ ahaṃ ukto viśeṣeṇa: bho grāstha, asmākaṃ<sup>41</sup> anekasevāṃ kṛtvā tiṣṭhasi.<sup>42</sup> tena tvayi parituṣṭo 'smi. āgaccha te<sup>43</sup> jñānasiddhiṃ kathayāmi. iti kṛtvā kṛpayā mahyaṃ siddhijñānaṃ kathayāṃ āsa. punaḥ satyaṃ idaṃ kārayāṃ cakre: mama pūrvasevakaḥ putrapratimo varṣābhyantare mamā 'nveṣaṇe samāgamiṣyati.<sup>44</sup> tasmai jñānaṃ kathayīṣyāmi<sup>45</sup> 'ti svikṛtya tiṣṭhāmi.<sup>46</sup> sa<sup>47</sup> tu mama gamanasamaye samāgatya na<sup>48</sup> militaḥ samikṣyate.<sup>49</sup> yadi tvam asmākaṃ satyaṃ pālayasi tadā<sup>50</sup> tasminn atra bhramaṇoddeṣe samāyāte jñānaṃ idaṃ tasmai tvam<sup>51</sup> vijñāpayiṣyasi. sa ca tava<sup>52</sup> bhrātā. tasmai kapaṭaṃ na kariṣyasi. yady evaṃ na karoṣi<sup>53</sup> tadā tavā durvipākena<sup>54</sup> anena<sup>55</sup> mama śāpeṇa viparītamaṇaṃ te<sup>56</sup> bhaviṣyati. sudṛḍham<sup>57</sup> iti kṛtvā gurur me<sup>58</sup> mām uddiṣya<sup>59</sup> deśāntaraṃ cacāla. ata eva nigadyate: tvam asmadiya<sup>60</sup> upadeṣe 'vahelāṃ na kariṣyasi.<sup>61</sup>

iti pratipādyā vetālaḥ tūṣṇīm<sup>62</sup> cakāra. tato rājā vihasya vetālāṃ punar āha: bho vetāla, nigadyatāṃ tad vṛttāntam.<sup>63</sup> tato vetālo hasitvā punar āha:

śṛṇu rājan. jñānini mama gurau deśāntare<sup>64</sup> gate tacchiṣyaḥ<sup>65</sup> samāgatya<sup>66</sup> mamā 'śrame<sup>67</sup> militaḥ. āgatya<sup>68</sup> mām uvāca: yo 'sau jñāni cā 'tra sthitaḥ sa tu kva. tadā mayo 'ktam: deśāntaraṃ<sup>69</sup> jagāma. mām prati kiṃ vidhānaṃ kṛtvā gataḥ. tasmai<sup>70</sup> mayo 'ktam: na kiṃ cit. iti<sup>71</sup> śrūtvā sa tu hā hā hato 'smi 'ti kṛtvā bahu vilapya nirāśo<sup>72</sup> bhūtvā jagāma. gate tasmiṃs<sup>73</sup> tataḥ<sup>74</sup> prabhṛti mayā tadupadeśaṃ dhyāyata<sup>75</sup>

<sup>38</sup> P for bh° k°, bhikṣā dīyate. V °bhojanānyapakalpyate.

<sup>39</sup> HO °ntaraṃ bhramiṣyati. V °ntaraṃ bhramiṣyate.

<sup>40</sup> HO k° n° ahaṃ rīte ukta v°. V k° n° ahaṃ evaṃ ukto v°. P for k° . . . . viśeṣeṇa: k° mayi kaścīd uktam.

<sup>41</sup> P tvam a°.

<sup>42</sup> P kṛtvān.

<sup>43</sup> P j° ie.

<sup>44</sup> P samg°.

<sup>45</sup> P °ṣyati.

<sup>46</sup> P tiṣṭhasi.

<sup>47</sup> P om. through yadi in next line.

<sup>48</sup> HO om.

<sup>49</sup> HO samikṣate.

<sup>50</sup> P om.

<sup>51</sup> P om.

<sup>52</sup> P om.

<sup>53</sup> PV kariṣyasi.

<sup>54</sup> P °pāke.

<sup>55</sup> P om.

<sup>56</sup> PV om.

<sup>57</sup> P i° s°.

<sup>58</sup> P om.

<sup>59</sup> HO udiṣyate. V upadiṣya.

<sup>60</sup> HO asmīya upa°. P madīyopa°. V asmadiye upa°.

<sup>61</sup> O °ṣyati.

<sup>62</sup> PV dṛṣṭīm.

<sup>63</sup> PV vṛttam.

<sup>64</sup> PV g° d°.

<sup>65</sup> P °chiṣyaḥ. O taddiṣyaḥ.

<sup>66</sup> HO sa tu sam°.

<sup>67</sup> P om. mamāśrame.

<sup>68</sup> P sa tu samāgatya.

<sup>69</sup> P sa tu d°.

<sup>70</sup> HO tair.

<sup>71</sup> P tat. V om.

<sup>72</sup> HO nirāśo.

<sup>73</sup> MSS. and V °min.

<sup>74</sup> HO tata.

<sup>75</sup> HOV dhyāyan.



Afterwards just before the breaking of the rainy season<sup>9</sup> the wise man determined that he would go to another place and in private he said to me very particularly: 'Householder, you have done many services for me continually. Therefore I am pleased with you. Come. I shall tell you a way to acquire magic knowledge.' When he had said this, in compassion he told me how to acquire magic knowledge. But he made me make this promise: 'My former attendant, who is like a son to me, will come here in search of me during the rains. I have promised him that I will instruct him in magic knowledge. But at the time of my departure it is clear that he has not arrived and found me. If you keep my promise, then, when he has arrived at this place in his wanderings, you will make this knowledge known to him. And he shall be your brother. You shall not defraud him. If you do not act in this way, then because of my curse, which has evil consequences for you, you shall die a frightful death.' When he had charged me thus strictly, my teacher instructed me and went to another country. That is why I say: 'You shall not show disrespect to my instruction.' " When he had imparted this, the goblin was silent. Then the king laughed and said again to the goblin: "Goblin, let that story be told." The goblin laughed and said further:

"Listen, king. When the wise man, my teacher, had gone to another country, his disciple came to my abode and met me. When he came, he said to me: 'Where is that wise man who stayed here?' Then I replied: 'He has gone to another country.' 'What arrangements did he make for me when he went away?' I said to him: 'None at all.' When he had heard that, he cried: 'Alas! alas! I am ruined,' and lamenting much and disappointed he went away. When he had gone, from that time on I dwelt in my house sorrowfully, meditating on those

<sup>9</sup> Uhle translates *varṣāprabhāte*: "nach Ablauf eines Jahres," and below *varṣābhāntare*: "innerhalb eines Jahres." *varṣā* which is certainly the stem in question in the first word and probably also in the second, does not have

the meaning "year" in the lexicons. But *prabhāta* means "beginning" rather than "end." Divide *varṣā-aprabhāte*, "the rains not having begun," and *varṣā-abhyantare*.

'sukhena grhāvāsah<sup>76</sup> kriyate. guruvacanam anyathā kurvāṇe<sup>77</sup> sāpa-  
rādhe mayi śaṅkā<sup>78</sup> mahatī bādhamānā<sup>79</sup> mamā 'ntare.<sup>80</sup>

ato<sup>81</sup> daivayogena rājabhavanē caurāś<sup>82</sup> curīm<sup>83</sup> kṛtvā 'nekaśāmagrīm  
apahrtyā 'śvaśālāyām<sup>84</sup> ghotakaikaṁ<sup>85</sup> grhītvā mama dvāri ban-  
dhanam kṛtvā vihāya caurāḥ palāyitāḥ. prabhāte rājā curīm<sup>86</sup> śrutvā<sup>87</sup>  
duḥsādhūn ānīya samādideśa.<sup>88</sup> are duḥsādhō,<sup>89</sup> mādiyabhāṇḍāre curi<sup>90</sup>  
kṛtā. ghotako 'śvaśālāyā nīto 'sti.<sup>91</sup> jñāyatām asya nirṇayaḥ. sudr-  
dham api jñātvā śighram<sup>92</sup> āgaccha. yadi caurām samānīya na dadāsi  
tadā tvām eva saparivāram ekatra kartayitvā<sup>93</sup> prothayisyāmi.<sup>94</sup>  
iti śrutvā duḥsādhūnā grhe grhe caurānveṣaṇam kṛtvā<sup>95</sup> mama dvāri  
ghotakaṁ prāpya mām api dhṛtvā<sup>96</sup> cauram iti kṛtvā rājani vijñāpya  
ghotako darśitaḥ. śrutvā rājā sakopaḥ samādideśai 'nam:<sup>97</sup> śūle<sup>98</sup>  
nītvā<sup>99</sup> dehi. tathā tenai 'va rājādeśam śirasi<sup>100</sup> nidhāya grāmopānte  
samānīyā 'ham tair eva daṇḍapāśikāḥ śūlena<sup>101</sup> samāropitaḥ. śūle  
sthitvā yogabalena samādhinā<sup>102</sup> prāṇān vāhayitvā kramaśo galite<sup>103</sup>  
hrdi punar aham tataḥ sammukhasthitaghargharātīravartivṛkṣe<sup>104</sup>  
vetālādhiṣṭhito bhūtvā viśramito<sup>105</sup> 'smi. jñānabalena sarvajñatā mayi  
samutpannā.

sa tu mama guruśiṣyo deśe deśe paribhramya hiṅgulādevīsamīpa-  
vartini<sup>106</sup> deśāntarīnām<sup>107</sup> viśrāmasthānamāṇḍape gurum<sup>108</sup> dadarśa.  
dr̥ṣtvā sarvavṛttāntām<sup>109</sup> gurave niveditam. śrutvā vyathitena guruṇā  
proktam: sa tu ghāśramī tailiko mādiyajñānam apahrtaṇ.<sup>110</sup> tena<sup>111</sup>  
tasya yathocitaphalam<sup>112</sup> bhūtam. sa tu jñānabalena<sup>113</sup> vetālādhiṣṭhi-

<sup>76</sup> P om. grha.

<sup>77</sup> HOV kriyamāṇe.

<sup>78</sup> P m° s°.

<sup>79</sup> P vādhatē.

<sup>80</sup> P om. mamāntare.

<sup>81</sup> P tato.

<sup>82</sup> P caurāḥ. HOV caurāś.

<sup>83</sup> O curīm. P sindhīm. V cauryam.

<sup>84</sup> HO 'śvaśāśvaśālāyām. V °śālāyā.

<sup>85</sup> P ghotakekaṁ.

<sup>86</sup> H rājāscūrim. O rājāscūri. V  
cauryam.

<sup>87</sup> P dr̥ṣtvā.

<sup>88</sup> HO om.

<sup>89</sup> HO °sādhū.

<sup>90</sup> P cauryam bhūtam. V apahr̥tir  
bhūtā.

<sup>91</sup> P nītaḥ.

<sup>92</sup> PV om. s° ā°.

<sup>93</sup> HOV kartitvā.

<sup>94</sup> HO propayisyāmi.

<sup>95</sup> HOV prāpya.

<sup>96</sup> O dhṛti.

<sup>97</sup> O evam.

<sup>98</sup> HOP śūlena.

<sup>99</sup> P om.

<sup>100</sup> HO śirasi.

<sup>101</sup> V śūle.

<sup>102</sup> V s° ca. OP om. through jñāna-  
balena 2 lines down.

<sup>103</sup> H galita. V h° galite vapuṣi.

<sup>104</sup> H °vartinī.

<sup>105</sup> V for v° 'smi, tiṣṭhāmi.

<sup>106</sup> HO °vartinī. P for h° d° v°, hiṅgu-  
ladevīviśrāmasthānamāṇḍape.

<sup>107</sup> V °rīnām.

<sup>108</sup> P gurur.

<sup>109</sup> P sarvavṛttām. V sarvaṁ vṛttān-  
tām.

<sup>110</sup> HO apaghanam cetāḥ kṛtam. V  
apaharan caurāḥ kṛtaḥ.

<sup>111</sup> HOV tasya tena.

<sup>112</sup> P °citam ph°.

<sup>113</sup> O tv ajñānab°.



instructions. I was guilty because I had transgressed my teacher's command and great fear harrassed me within.

"Then through the power of fate thieves robbed<sup>10</sup> the king's palace and carried off much property. They took a horse from the horse-stables and having tied it at my door left it and fled. At dawn the king heard of the theft and summoned the doorkeeper and gave him orders: 'Wretched doorkeeper, a robbery has been committed in my treasury. A horse has been stolen from the stable. Find out the complete solution of it. When you have solved it completely, come to me at once. If you do not bring the thief and hand him over, instead of him I will cut to pieces all together you and your family and kill you.' When he had heard that, the doorkeeper made a search from house to house for the thief and found the horse at my door. He arrested me thinking: 'This is the thief,' and informed the king and showed him the horse. The king, hearing that, angrily ordered him: 'Take him away and put him on a stake.' So he obeyed the king's command and took me to the edge of the village and I was impaled on a stake by the police. As I was there on the stake, I kept my life going by the power of magic and by mental concentration; and when my heart had gradually ceased to beat, then being inhabited by a goblin, I rested on a tree which is on the bank of the Ghargharā opposite to that place. Through the power of magic knowledge I obtained omniscience.

"That pupil of my teacher's, in his wanderings from place to place, in a hall which was the resting-place of strangers, near (a temple of) the goddess Hīṅgulā, saw his teacher. When he had seen him, he told the teacher the whole story. Hearing it, the teacher was distressed and said: 'That oil-miller householder stole my knowledge. Therefore he has received a suitable reward. He through the power of magic has

<sup>10</sup> On *curī*, see Intro. §8.

taḥ preto bhūtvā śiṅśapātarōḥ śākhāyām maṅgalakoṭirājadhānyām<sup>114</sup>  
ghargharātīre lambamāno 'vatiṣṭhate. tvayi parituṣṭo 'smi. tvam  
asmadiyaḥ putraḥ.<sup>115</sup> mama prasādena tvayy ṛddhiḥ susādhyā.<sup>116</sup>  
mamo 'padeśena vareṇa siddhis te bhavitā. ṛddhisiddhibhyām tvam  
eva khecaro<sup>117</sup> bhūtvā sukhena<sup>118</sup> paribhrama. ity uktvā kuṇapo  
virarāma.

tac<sup>119</sup> chrutvā rājā harṣagādgadavācā<sup>120</sup> punar imam āha: are kuṇapa,  
yadi prasanno 'si tadā 'śeṣaviśeṣeṇa kathām<sup>121</sup> sakalām kathaya.<sup>122</sup>  
samupadiśa<sup>123</sup> kim ahaṁ kariṣyāmi. tato vetālaḥ punar uvāca: śṛṇu  
re mahārāja. tvam<sup>124</sup> devarūpī mānuṣavigrahaḥ. pūrvasaṁcitāni<sup>125</sup>  
mahānti tapāṁsi te<sup>126</sup> santi. tena bhāgyodayena tvam atrā 'nīto 'si.<sup>127</sup>  
śṛṇu ahaṁ<sup>128</sup> kathayāmi.

tataḥ prasannena guruṇā<sup>129</sup> punar upadiṣṭaḥ: tvam ito mahāsattva-  
mahārājaśrīvikramādityasya rājadhānīm gatvā tasya rājā upadhauka-  
nāya bilvaphalābhyantararatnāni<sup>130</sup> viniveśya dinakatipayam yojayitvā  
mahāsattvaṁ<sup>131</sup> sahāyam kṛtvā pretādhiṣṭhitajñāninam rājasahāyena  
dakṣiṇaśmaśāne nītvā tam śavam rājānam ca maṇḍalam racayitvā tatra  
nītvā maṇḍalapūjām vidhāya śavasya mastake pādam dattvā rājānam  
devyai balim dattvā śavadvayamastake pādadvayam dattvā nigadi-  
ṣyasi.<sup>132</sup> devi,<sup>133</sup> grhāṇa mama sattvabalim. ṛddhisiddhī me bhavatām.  
iti nigadite tvayi devyāḥ prasādo 'yam bhaviṣyati. iti gurūpadeśam  
prāpya sa tu kṣāntiśīlaḥ samāgatya kapatabhāvena bhavantam  
vaśikṛtya bhavadvaśena mām evam matena<sup>134</sup> grhītvā tvām api kar-  
tayitvā siddhim sādhaṣyati. sarvam idam api<sup>135</sup> rahasyam akhilam<sup>136</sup>  
te jñāpitam. jñātvai 'tad yad ucitam tad vidhīyatām.<sup>137</sup> ity uktvā  
virarāma.<sup>138</sup>

tato rājā sabhayotphullanayano<sup>139</sup> harṣāśruṇā<sup>140</sup> pūrṇalocanaḥ punar  
vetālam āha: bho sarvajña mahāmate, brūhi. kim idānīm kariṣye. nṛpa-  
vacanam śrutvā vetālaḥ punar āha: tava mahāsattvatayā<sup>141</sup> prito 'smi.

<sup>114</sup> HO māṅgalakoṭar°.

<sup>115</sup> P om.

<sup>116</sup> P bhaviṣyati.

<sup>117</sup> O khacaro.

<sup>118</sup> PV sukhenaṁpi.

<sup>119</sup> PV om.

<sup>120</sup> HO °gadagada. PV °vacā.

<sup>121</sup> P tat°.

<sup>122</sup> PV me k°.

<sup>123</sup> HO °deśa. P °deśaya.

<sup>124</sup> P om.

<sup>125</sup> HO sarvasaṁc°. P purvasaṁc°.

<sup>126</sup> P om.

<sup>127</sup> P om. asi.

<sup>128</sup> PV om.

<sup>129</sup> V guruṇāyam upadiṣṭosti. HO  
°diṣṭosmi.

<sup>130</sup> V villaphalā°; P °ntare ratn°.

<sup>131</sup> PV tam m°.

<sup>132</sup> H nigadiṣyati. O nigamiṣyati.

<sup>133</sup> P om.

<sup>134</sup> PV om.

<sup>135</sup> P om.

<sup>136</sup> P om.

<sup>137</sup> P °yatā.

<sup>138</sup> PV sa v°.

<sup>139</sup> P om. sa.

<sup>140</sup> P harṣāt śrutvā.

<sup>141</sup> HO °sattvena tayā tvām. V °sattva-  
tayāham.

become a corpse inhabited by a goblin and hangs always on a branch of a śiṅśapā-tree in the capital of ten million felicities on the banks of the Ghargharā river.' I am pleased with you. You are my son. Through my favor supernatural power is easily to be attained by you. By my instruction magic will be yours as a boon. Through supernatural power and magic you shall become able to fly through the air and wander at your will." When he had said this, the corpse was silent.

Having heard that, the king, his voice stammering with joy, again said to him: "Oh corpse, if you are pleased, tell me the whole matter in all its details. Instruct me as to what I shall do." Then the goblin spoke again: "Listen, great king. You have the form of a god with a human body. Great works of austerity have been accumulated by you formerly. You have been brought here through the rising up (fruition) of that good fortune (i.e. good works of previous existences). Listen, I shall tell you.

"Then the teacher pleased instructed him again: 'You shall go from here to the capital of the noble mahārāja, his majesty Vikramāditya, and send in jewels within bilva-fruits as a present to that king, and having spent a few days in doing this you shall bring him into your power and make the noble man your assistant. With the king's assistance bring the wise man dwelling in the corpse to the southern cemetery. After making a circle bring the corpse and the king into it and carry out the worship of the charmed circle. Put your foot on the corpse's head and offer up the king to Devī and then when you have placed your two feet on the heads of the two corpses, you shall say: "Oh Devī, accept my offering of a living being."<sup>11</sup> Let supernatural and magic power become mine." When this has been said, Devī will grant you this favor.' When he had obtained these instructions from his teacher, Kṣāntiśīla came and made you subject to him by deceit. When through his power over you he has seized me with this plan and has cut you up too, he will accomplish his magic. Now you have learned this whole secret in its entirety. Having learned this, do what is fitting." When he had said this, he was silent.

Then the king, his eyes wide-open with fear and filled with tears of joy, again said to the goblin: "Oh omniscient and clever one, speak. What shall I do now?" Hearing the king's words, the goblin again spoke: "I am pleased with your nobility. Therefore I will tell you a

<sup>11</sup> Or perhaps, "offering of courage."

tena tvayi<sup>142</sup> rahasyam jñāpayāmi.<sup>143</sup> tvam idānīm mām evam<sup>144</sup> nītvā tatsakāśam gaccha. gate tvayi tadā<sup>144a</sup> sa tu tvām dṛṣṭvā harṣam atulaṁ<sup>145</sup> prāpya nigadiṣyati: bho mahārāja,<sup>146</sup> samāyāto 'si. tatra drutaṁ snānam kuru. devatārādhanaṁ<sup>147</sup> samācara. tvayā saha devatāpūjām<sup>148</sup> vidhāyā 'vayor eva yathāhvācā<sup>149</sup> siddhir bhavati. tadā<sup>150</sup> kartavyam. tarhi tvayy<sup>151</sup> api tadvacanena devyāḥ<sup>152</sup> kuṇḍe payasi snātvā tatro 'pasthite tadā tvām vadiṣyati: devatām pūjayā<sup>153</sup> 'haṁ ca pūjayāmi. tadā devatām pūjayiṣyasi. kṛte devatārādhane tadā vadiṣyati.<sup>154</sup> devatām pradakṣiṇīkṛtya daṇḍapraṇāmaṁ kuru. tadā tvām vadiṣyasi: narapatir ahaṁ daṇḍadhārī siṅhāsana-sthitaḥ. mama pādapadmaṁ<sup>155</sup> māṇḍalikā<sup>156</sup> rājānaḥ praṇamanti. mama snātaka-brāhmaṇo<sup>157</sup> manni-mittaṁ devatārādhanaṁ pitṛkriyām<sup>158</sup> dinakṛtyaṁ kurute. tena mama nityakriyākaraṇaṁ susiddhaṁ<sup>159</sup> bhavati. mama haste rājadaṇḍo vidyate. tena devatārādhana-daṇḍapraṇāmādiṣu mamā 'dhikāro nā 'sti. yad idānīm bhavato vidhānena daṇḍapraṇāmaḥ kartavyaḥ tadā śikṣā-paya kena prakāreṇa daṇḍapraṇāmaḥ kartavyaḥ.<sup>160</sup> tam<sup>161</sup> dṛṣṭvā tenai 'va prakāreṇa kariṣyāmi. tava vacanam idam<sup>162</sup> avagamya<sup>163</sup> yadā sa<sup>164</sup> tu kṣāntiśilo devatāyā daṇḍapraṇāmaṁ kurvan kāyaprapātaṁ kurute tatksaṇāt tvam api khaḍgena śiraś chittvā tanmastake mṛtakasya mastake ca pādadvayaṁ dattvā mukulākāraṁ<sup>165</sup> śirasy aṅgalīm niveśya vadiṣyasi: devi,<sup>166</sup> parituṣṭā bhava. grhāṇa balim imam. tava prasādena tālavetālasiddhir me suniścalā<sup>167</sup> bhavatu. varam imam prārthayiṣyasi. iti nigadya vetālo virarāma.

śrutvai 'tad rājā mahotsavena<sup>168</sup> sāhlāda-hṛdayo<sup>169</sup> mṛtakaṁ skandhe nidhāya kṣāntiśilasamīpam ājagāma. samāgataṁ rājānaṁ dṛṣṭvā yogi harṣanirbharamanā rājānaṁ āha: rājan, samāyāto 'si rātripraharatra-

<sup>142</sup> P *tvām*.

<sup>143</sup> P *vijñ°*.

<sup>144</sup> HOV *eva*.

<sup>144a</sup> P *om*.

<sup>145</sup> PV *harṣamaṇḍalam*. *tu* and *ṇḍa* may be confused in Bengali script.

<sup>146</sup> P *rājan*.

<sup>147</sup> O °*tādāhāranam*.

<sup>148</sup> HO *devatām pūjām*. P *devatām pūjayiṣyāmi tadā*, *om*, *v°*.

<sup>149</sup> HO °*vacā*.

<sup>150</sup> V *tathā*.

<sup>151</sup> HO *tat tvam api*. PV *tvam api*.

<sup>152</sup> HP *devyā*. O *divyā*.

<sup>153</sup> HO *pūjāmi* for *pūjayāmi*, *devatām* for *devatām*. P *pūjayā 'gre tvām paścād ahaṁ tadā pūjayiṣyāmi*. V as P with *devatām* before *pūjayiṣyāmi*.

<sup>154</sup> P *sa v°*. V *vidiṣyati*.

<sup>155</sup> P *padapadm°*.

<sup>156</sup> HOV *maṇḍ°*.

<sup>157</sup> P *snātako br°*.

<sup>158</sup> P *pityakr°*.

<sup>159</sup> HO °*siddhim*.

<sup>160</sup> HOV *om*.

<sup>161</sup> HO *om*. *t* of *tam*, read °*praṇāma-samdrṣṭvā*. P *sadrṣṭān* for *t° d°*.

<sup>162</sup> P *om*.

<sup>163</sup> P *abhig°*.

<sup>164</sup> P *tu sa*.

<sup>165</sup> O °*kālam*.

<sup>166</sup> P *deva*.

<sup>167</sup> P *om*.

<sup>168</sup> PV °*tsāhena*.

<sup>169</sup> HO *sāhrāda°*. V *āhlāda°*.

secret. Now take me as he said and go to him. When you have come there, he seeing you will feel immeasurable joy and will say: 'Oh great king, you have arrived. Quickly make your ablutions. Do homage to the goddess. When I have worshipped the goddess along with you, the two of us will possess magic power according to my words.' Then you must do so. When according to his words you have washed in the water in Devī's spring and have approached him, he will say to you: 'Worship the goddess and I shall worship her.' Then you shall worship the goddess. When worship has been paid to the goddess, then he will say: 'Go around the goddess towards the right and prostrate yourself at full length.' You shall reply: 'I am a king who bears the rod of justice and sits on a lion-throne. Kings who are governors of provinces prostrate themselves at my lotus-feet. My brahman who has completed his studies performs for me the worship of the gods, the rites for the dead, and the daily rites. Therefore the performance of my regular, necessary ceremonies is well accomplished. In my hand is the king's sceptre. Therefore I am not a person qualified to perform prostrations at full length and other ceremonies in the worship of the gods. Since now I must prostrate myself at full length according to your command, teach me how to do it. When I have seen it, I will perform it in the same way.' When Kṣāntiśīla has heard these words of yours and in performing a full-length prostration to the goddess lets his body fall, at that moment cut off his head with your sword. Then put your two feet on his head and on the head of the corpse and putting your hands to your head in reverence, shaping them like a blossom, say: 'Devī, be propitiated. Receive this offering. Through your grace let the magic of Tāla and Vetāla<sup>12</sup> be mine unalterably.' You shall ask for this boon." When he had said this, the goblin was silent.

When the king had heard this, with great joy and his heart filled with gladness, he settled the corpse on his shoulder and came to Kṣāntiśīla. When the ascetic saw that the king had come, with his mind full of joy he said to the king: "Oh king, you have come in three watches

<sup>12</sup> On *tālavetāla*, see Intro. §8.

yam. idānīm vegena devyāḥ kuṇḍe<sup>170</sup> snātvā samāgatya mayā sahai<sup>171</sup> 'vā 'tra kṛtamaṇḍalaracane ṣoḍaśopacāreṇa devatārādhanaṁ<sup>172</sup> kuru. tava<sup>173</sup> samihitaṁ bhavitā.<sup>174</sup> mamā 'pi cā 'bhīhitaprayojanaṁ<sup>175</sup> susiddhaṁ bhaviṣyaty eva. śrutvā rājā tadvacanena sarovare snātvā samāgatya militaḥ. kṛtapūjāmaṇḍale yogisamāhṛtaṣoḍaśopacārastutir<sup>176</sup> yoginā samam samārādhayām<sup>177</sup> āsa.

pūjāvasāne yogi provāca: rājan, devyai daṇḍapraṇāmena praṇama.<sup>178</sup> rājo<sup>179</sup> 'vāca: cakravartī<sup>180</sup> nṛpatir aham. sakalabhūpālā mama pādapiṭhaṁ praṇamanti. viśeṣato daṇḍadhārī cā 'ham. śāstrato devapitrārādhanaṁ<sup>181</sup> na<sup>182</sup> karomi svayam. snātakabrāhmaṇena sarvaṁ idam anuṣṭhiyate. tat kena<sup>183</sup> prakāreṇa daṇḍapraṇāmaḥ<sup>184</sup> kartavyas tan<sup>185</sup> mām śikṣāpaya. tarhi rājavacanāṁ śrutvā daivaprerito yogi svayaṁ daṇḍapraṇāmaṁ cakāra. ity avasare rājā pārśvasthitaḥ khaḍgaṁ haste<sup>186</sup> grhītvā yoginaṁ cakarta.<sup>187</sup> tanmastake<sup>188</sup> śavasya mastake ca pādadvayaṁ dvayopari nidhāya puṣpāñjalim<sup>189</sup> devyai pradāyo 'ccair jagāda: jaya jaya devi jaganmātaḥ pralayotpattisthitikārini varade, balim imaṁ grhāṇa. parituṣṭā bhava. rddhisiddhī me bhavetām.<sup>190</sup> iti me prayaccha. nṛpatāv<sup>191</sup> iti nigaditavati devyā āyātane<sup>192</sup> gambhīro<sup>193</sup> 'tṭāṭṭahāso bhūtaḥ. pratyādeśaś ca bhūtaḥ.<sup>194</sup> rājan mahāsāttvika, jīva vatsaraśatam. akhaṇḍitapratāpaḥ<sup>195</sup> san cakravartitvena<sup>196</sup> rājasukhabhogam bhukṣva. tālavetālarddhisiddhī<sup>197</sup> tava susiddhe bhavetām.<sup>198</sup> ity uktvā devy<sup>199</sup> antardadhe.

prabhātasamayo bhūtaḥ. prasannaśarīraḥ parair alakṣito rājā rājadhānīm samāgatya militaḥ. sukhena<sup>200</sup> mahatā rājyaṁ cakāra. tadanudivase<sup>201</sup> mahādharo<sup>202</sup> 'vyāhatagatir<sup>203</sup> lokapālā ivā 'sit.<sup>204</sup>

iti sāndhīśrijambhaladattaviracitakathāpāṭhe<sup>205</sup> pañcaviṁśatitamo  
vetālakathāprabandhaḥ.

<sup>170</sup> O kuṇḍale.

<sup>171</sup> PV saha ekatra.

<sup>172</sup> HO om. kuru. P devatām āraḍhaya.

<sup>173</sup> P tena tava.

<sup>174</sup> HO bhavatā.

<sup>175</sup> HO 'hitaḥ pra°. V 'bhīmatam pra°.

<sup>176</sup> P °cāreṇa.

<sup>177</sup> V devīm s°. P devīm pūjayām.

<sup>178</sup> P °nāma.

<sup>179</sup> P om. rājovāca.

<sup>180</sup> H °vartīr.

<sup>181</sup> HO °pitārādh°. P devaputrārādh°.

<sup>182</sup> P s° na k°.

<sup>183</sup> P for k° p°, kāraṇena.

<sup>184</sup> P °nāmaṁ kartum akṣamaḥ tan etc.

<sup>185</sup> V tam.

<sup>186</sup> P om.

<sup>187</sup> VO ca karitvā.

<sup>188</sup> O t° ca pād° d° n°. P t° śava-

dvayasya m° ca pād° pād° n°. V t° ca pād° parinidhāya.

<sup>189</sup> PV puṣpāñjalitrayaṁ.

<sup>190</sup> PV bhavatām.

<sup>191</sup> HO for n° i° n°, iti nigaditvā. V iti nigaditavān.

<sup>192</sup> V °vyās cāyat°.

<sup>193</sup> HO bhambhīro.

<sup>194</sup> P om. V abhūt.

<sup>195</sup> PV ākhaṇḍ°.

<sup>196</sup> HO °vartīr°.

<sup>197</sup> P om. vetāla.

<sup>198</sup> HO bhaveta[m]. PV bhavatām.

<sup>199</sup> P a° d°.

<sup>200</sup> P m° s°.

<sup>201</sup> V om. sentence.

<sup>202</sup> HO mahādhare tv.

<sup>203</sup> HO avyāhatajagati.

<sup>204</sup> P 'bhavat.

<sup>205</sup> HO °pīṭhe p° vetālaḥ. P om. viracita. For colophons in general, see Intro. §3.



of the night. Now quickly bathe in Devī's spring and come and here with me in the circle that has been made worship the goddess with the sixteen acts of homage. That which you desire will come to pass. And my aim, of which I have spoken, will surely be well accomplished. The king, when he had heard that, according to his words bathed in the lake and came and found him. In the circle for worship that had been made, with the homage of the sixteen vessels for worship that had been collected by the ascetic, he worshipped along with the ascetic.

At the end of the worship the ascetic said: "Oh king, make obeisance to Devī with the full-length prostration." The king said: "I am a king who has universal empire. All kings make obeisance before my foot-stool. And more than that, I bear the sceptre. According to the prescribed rules I do not myself perform the worship of the gods and the dead. All that is performed by a brahman who has completed his studies. So teach me how a full-length prostration must be made." Therefore, hearing the king's words, the ascetic, impelled by fate, himself made a full-length prostration. At that opportunity the king standing beside him seized his sword with his hand and smote the ascetic. When he had set his two feet on both of them, on the ascetic's head and the head of the corpse, he offered to Devī the reverence of his hands raised in the form of a blossom and said aloud: "Hail! hail! oh Devī, mother of the world, you who cause dissolution, creation, and maintenance of the world, giver of gifts, accept this offering. Be propitiated. Let supernatural and magic power be mine. Grant this to me." When the king had said this, there arose in Devī's dwelling deep, loud laughter. And a command was given: "King of great courage, live a hundred years. Possessing unimpaired majesty enjoy the pleasures of rule with universal empire. Let the supernatural and magic power of Tāla and Vetāla be completely attained by you." Having said this, Devī disappeared.

The dawn came. With shining body the king unseen by others came to his capital and arrived there. He ruled the kingdom with great joy. In the days thereafter, supporting the world, with unimpeded course, he was like a world-guardian.<sup>13</sup>

So ends the twenty-fifth story of the goblin in the text of the stories as written by the 'foreign minister,' the illustrious Jambhaladatta.